THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE"

CONTENTS FOR MARCH 1910

PHOTOGRAPH OF HER IMPERIAL HIGHNESS, THE CROWN PRINCESS SADAKO OF JAPAN		73
POEM BY CROWN PRINCESS (*Translated by*)	Arthur Lloyd	74
OLD AND NEW JAPAN	Count Okuma	76
JAPAN'S OLDEST COLONY	Henry Schwartz	84
STORIES OF O-OKA (*Continued*)	Madame Y. Ozaki	92
NETSUKE	H. A. E. Jeahne	98
THE PLUM IN JAPANESE POETRY	H. Saito	104
MEN I SHALL NEVER FORGET (*From Japanese of Musashi-no*)	Arthur Lloyd	108
THE FEAST OF DARUMA (*Poem*)	M. Kirby	112
LIFE. RETRIBUTION (*Poems*)	H. Saito	113
APPROACHES TO HIGH PLACES (*Illustrations*)		114
THE AINU OF YEZO	Frederick Starr	118
THE STORY OF A CONVERSION (*Translated by*)	Arthur Lloyd	125
TWILLIGHT SHOWER (*Poem*)	H. Saito	129
NAGOYA EXPOSITION		130
THE FOX AND THE TIGER (*Japanese Fable*)	S. Akimoto	135
AROUND THE HIBACHI (*Short Stories*)		136

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Her Imperial Highness, the Crown Princess Sadako of Japan.

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Hi ni tsuki ni
Hirakuru mi-yo ni
Ai-nagara,
Manabi no michi wo
Tsutomezarame ya ?

When, day by day, and opening month by month,

In this most glorious reign, wherein we have

The happy privilege of birth and life,

The mind's horizon spreads with broadening views,

What is our duty but with diligence

To learn and make our own the wisdom of the day ?

Translated by Arthur Lloyd.

POEM BY THE CROWN PRINCESS.

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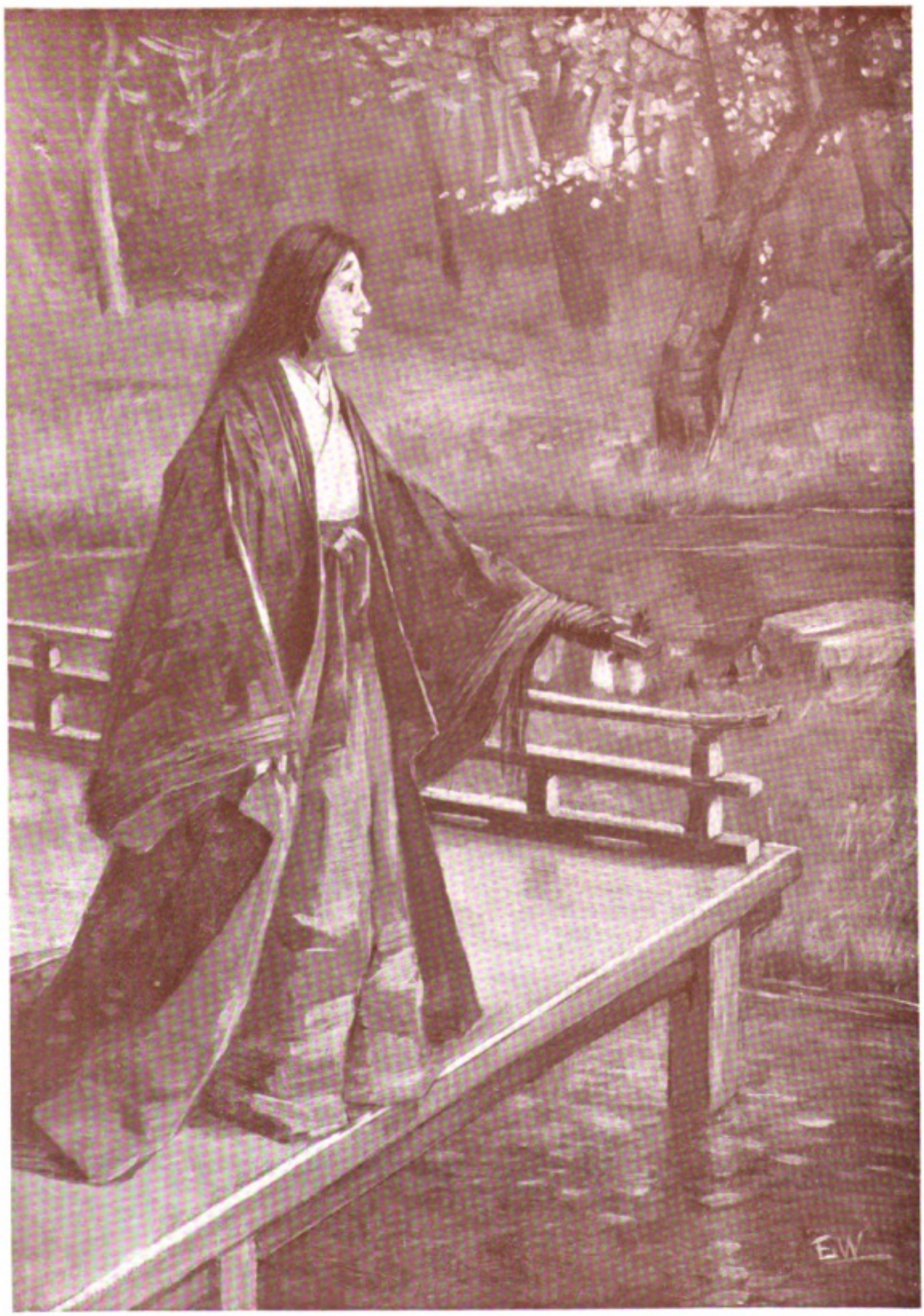

"Shall I each spring the stream mistake for blossoms." (*See Page 106.*)

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The Japan Magazine

VOL I. MARCH, 1910. No. 2.

Old and New Japan

BY

COUNT OKUMA.

JAPAN of the present day is not of spontaneous growth. There is a deep underlying cause for the modern progress of the Empire; and to understand New Japan, it is necessary to know the causes that made such a wonderful development possible in so few years.

The causes may be traced back to the feudal system which was the natural outcome of topographical conditions. The country was divided into many secluded areas, separated by mountain ridges. In these protected strongholds the barons established their authority. They were united under the rule of the Emperor, obtaining from him their appointment as governors of provinces. This system was formally abolished during the reign of Emperor Tenji, who promulgated an imperial decree for the inauguration of a system of local government, and located the central power in the court at Kyoto.

A careful observer will not fail to see that the Japanese national character is the result of a powerful influence which has been active for centuries. It is this which has moulded the social life of the people, and affected their art and literature. It has formed the education of the mass of the people, and developed traits that have come to be possessed by the whole nation.

In ancient times education was limited to the aristocracy and the samurai. There was no middle class. The agricultural, mercantile and industrial classes were despised, especially those engaged in barter,—the shopkeepers.

Sometimes, however, there were exceptions, as when a genius succeeded in obtaining an education by his own efforts. The government did not give any education to the people. During the period when the nobility and the soldiers received instruction, what was the education of the traders, farmers, artisans and laborers? Why were such classes of society satisfied with their humble position; toiling for their daily bread without dissatisfaction? Also, what were the reasons why these low classes of society were often possessed of attributes worthy of aristocrats?

The fact that the Japanese of the lower classes show superior qualities is a matter difficult of interpretation to the average occidental. On the other hand, the upper classes, notwithstanding the fact that they were imbued with the most exalted ideals of nobility, exhibited in their character plebeian traits. This is apparently a paradox which has no precedent in the history of any of the European countries.

To understand the reasons for this condition of affairs, it must be remembered that in the history of Japan there was a period when the

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YOKOHAMA HARBOR.

whole country was at strife,—when the central government had lost control, and in all parts of the Empire there were incessant wars between the powerful feudal lords. This may be called the dark age of Japanese history, and it lasted for one hundred years, beginning with the latter part of the reign of the Ashikaga Shoguns. This was the period of the survival of the fittest.

Ancient feudal families were obliterated by bold chieftains who managed to muster a number of adherents together and to become barons, or daimyos. The changes which took place in the aristocratic families at this time were violent and rapid. The feudal lords had in their service large numbers of vassals who were obliged to seek their living by other means when deprived of their hereditary pensions. They became ronins. Some of them through sheer necessity had recourse to those means of livelihood which they had formerly held in contempt, such as farming and commerce. Some were even obliged to earn their bread as common laborers.

Although many of the military class sank to a lower stratum of society, they still retained veneration for bravery and fidelity,—and that stern integrity characteristic of the samurai,—in spite of the humble callings they had been obliged to take up.

FISHING VILLAGE.

Adventurers who could boast no lineage or ancestral names were exalted by the force of fortune into powerful daimyos, who, however, still showed in their characters traits of the lower classes. The necessity of the period produced such military geniuses as Ota Nobunga and Hideyoshi, who stilled the

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SAMURAI.

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raging tumult by sheer strength of character. Hideyoshi was a hero who sprang from the most humble origin. Even the families of Ota and Tokugawa were not of exalted rank,—they were suddenly raised from comparative obscurity into high eminence, and held sway over the Empire. If traced back far enough, among the lower classes may be found representatives who are descendants of the Genji and Taira families of the Imperial line. So, to-day, the blood of nobles flows in the veins of farmers or laborers, as a result of the violent changes that took place during the strife of civil war.

Gradually the national character was formed. The spirit of chivalry, the sense of honor, the readiness to help the weak and suppress the strong and arrogant came to be embodied in the spirit of Bushido. The samurai, or true Japanese gentleman, expressed compassion for others, and a deep reverence for loyalty and bravery, otherwise he was not considered worthy of the name.

HEART OF OLD JAPAN.

In works of fiction, too, the general public failed to give their appreciation unless the theme was popular. Acts of bravery, pity for the unfortunate, and resistance against the strong were to be found in such stories as monogatari,—gudan or war stories, tales of revenge, as well as in novels. Plays and dramas were founded on these works of fiction. The joruri, and gidayu, stories that were sung while acted, were also full of such themes.

On the other hand, the monogatari gradually underwent modifications, and became popular as kodan, stories told by professional story-tellers,—gudan, war stories,—and saimon, story-telling accompanied by a peculiar kind of music, which is popular to-day as naniwa-bushi. Other kinds of musical narration, satsumabiwa and chikuzenbiwa originated also in the monogatari. Indeed, to this source may be traced all the different forms of entertainment. Such popular Japanese music as joruri, gidayu, and nagauta had their origin in the heikebiwa. They became popularized and were acted in remote provinces in theatres or sung in the homes of the farmers. In this manner the people were enabled to receive education, and the spirit of chivalry and honor was kept alive.

When a story was related concerning the acts of a villain, the spirit of revenge was in the hearts of the listeners. In sermons delivered by Buddhist priests, if the familiar themes were not interwoven, the words failed to appeal to the audience.

Whenever a nation of inferior civilization comes in contact with the far advanced occidental civilization, the former is destined to perish, according to history. Look at the history of the Spanish and the Portuguese! With the aid of the Jesuit propaganda and the sword they swayed the whole world for centuries. With Europe as a centre they penetrated every country then known,—South America, Africa, Australia, and the countries of the Far East. It was invariably the case that the weak nation succumbed, as frost and snow melt before sunshine.

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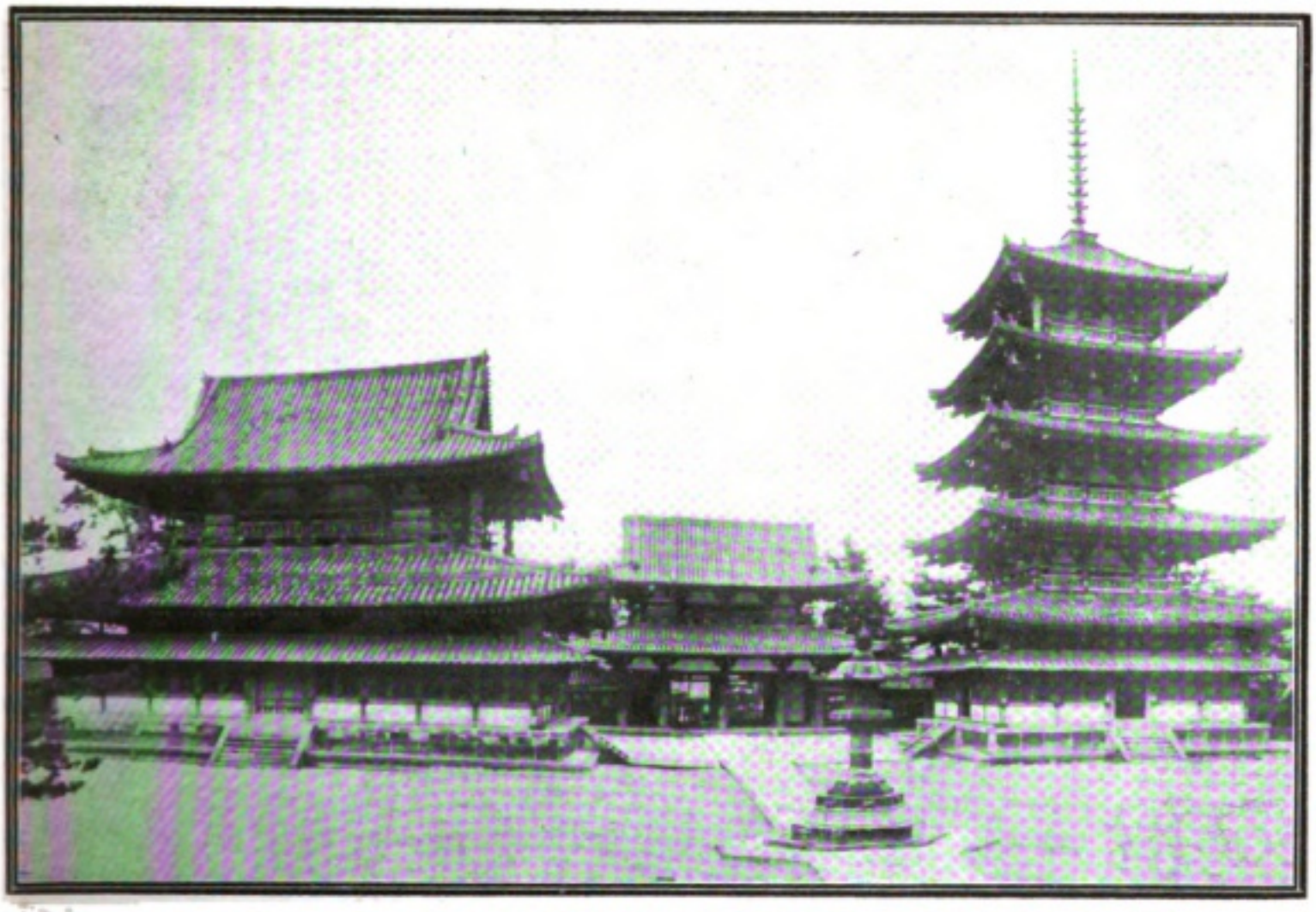

ANCIENT ARCHITECTURE.

BANK OF JAPAN IN TOKYO.

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TOKYO'S BUSINESS STREET, THE GINZA.

What was the result in the case of our own country? When the nation first came into contact with occidental civilization, what force came into activity? The nation rose as one body to assimilate the advanced civilization of the West, rather than resist it. What the Japanese nation has been able to assimilate during the last fifty years from various countries is almost too wonderful to relate. The result of the assimilation is the Japan of to-day. If seeds were dropped upon the soil of Japanese civilization, they instantly sprouted, grew, ripened and were harvested.

But there is a reason for this remarkable assimilative power of the Japanese. Several thousand years ago, the different civilizations of the Asiatic continent were introduced into the island Empire. Religion, fine art, literature and politics all came from India and China;—and it is a remarkable fact, that

THOROUGHFARE OF OLD JAPAN.

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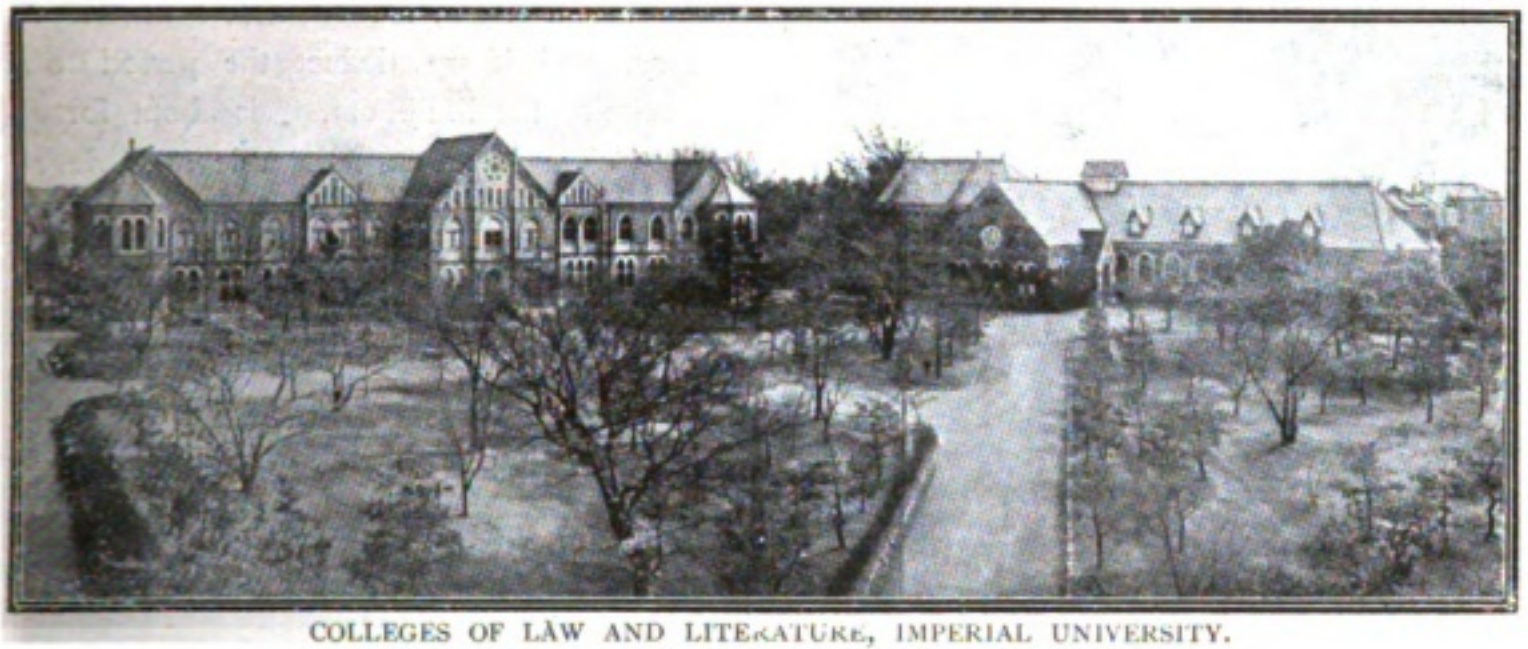

COLLEGES OF LAW AND LITERATURE, IMPERIAL UNIVERSITY.

although all these declined in the countries where they developed, they flourished in Japan. The power to assimilate whatever is good in other civilizations had been carefully cultivated for several centuries. And this appreciation for the good and hatred of the bad was the latent force in cultivating the assimilative power.

Religion itself was absorbed into the Japanese national character. The teachings of Buddha and Confucius when once they were planted in Japanese soil, were assimilated. Confucianism was no longer Chinese, but Japanese, and the Buddhist religion of India also became changed. With regard to Christianity, there is no doubt but that it will gradually expand, yet it is destined to be assimilated into the Japanese national character. This unique character of the Japanese race, this unrivalled power of assimilation is a matter of the greatest congratulation in our country.

When the making of New Japan is considered, it cannot be expected that the civilization of a country can be fully developed in the short space of half a century. Take the case of Africa for instance. Whatever care may be taken to teach science, military arts, literature, fine arts or religious precepts to the aboriginal races, scientists all agree that the lapse of two or three centuries would not have much effect upon their civilization.

In Japan the power of assimilation had been cultivated for more than two thousand years. The ground was fully prepared. The mental soil had been cultivated by feudalism, by the keen competition of the feudal ages. The spirit that had been kept alive during

IMPERIAL MOAT, AND DEPARTMENTS OF NAVY AND JUSTICE.

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TOKAIDO, THE ANCIENT HIGHWAY.

these years of struggle and the fight for existence during the period of violent changes in the ranks of society,—the spirit that ran through literature,—all form the backbone of the Japanese character.

When once Old Japan is understood, it will prove an easy matter to give the reasons why Japanese civilization, when it comes in contact with another civilization, harmonizes with the newcomer. The civilizations of India and China had been introduced into Japan years before, but neither of them were able to change Japan into India or China. Japanese civilization progressed on independent lines of its own. Just so, it is beyond doubt that the civilization of Europe introduced into Japan will assimilate with the old and become a more brilliant product.

The so-called civilization of New Japan is but of recent origin, hardly more than half a century, and if we deduct the period of confusion of the Meiji era, it is about forty years. What Japan has been able to achieve during this short space of forty years is almost beyond the range of imagination. She has accomplished what took other countries four centuries. I am confident that in the course of time, two or three centuries to come, Japan will be enabled to equal any of the most highly civilized countries of the world.

ELEVATED RAILWAY IN TOKYO.

I do not say we shall excel them, but we shall certainly not fall far below them.

The Japanese ideal is to raise the civilization of the Far East, with its sixty per cent of the world's population. The mission of Japan consists in safeguarding the peace of the East, by causing its civilization to progress.

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Japan's Oldest Colony

BY

HENRY B. SCHWARTZ

THE year 1909, which witnessed the organization of the first Prefectural Assembly in Okinawa Ken, marks the close of colonial government in the former kingdom of Loo Choo and its complete assimilation to the Empire of Japan.

It is a good time to ask by what means this has been accomplished and what have been the results to Japan and to her Loo Chooan subjects. In doing this we shall get a good idea of Japan's colonizing ability, for Loo Choo, which once bulked so large in the eyes of western nations that they all wanted to make treaties with her, has been for years quite out of the pathway of international commerce and, so far as foreign interference is concerned, has been able to work out her plans with a free hand. In Loo Choo she has done absolutely as she pleased, and from what she has done here we may learn what she would be pleased to do in Korea and elsewhere, and what is her real temper toward weaker and inferior nations.

The colonial period of Loo Chooan history, which is now to be briefly reviewed, begins in 1609, when the Daimyo of Satsuma invaded Loo Choo. The islanders were no match for the hardened soldiers of Satsuma and a short, one-sided campaign followed. At its close the King of Loo Choo and about a hundred of his principal retainers were taken prisoners and carried away to Kagoshima. The King was assigned a commodious residence* in Kagoshima, and later he and his followers, guided and guarded by Satsuma officials, were allowed in a leisurely manner to visit Yedo and the principal places in the Empire.

Meanwhile, the strong man bound and all authority in abeyance, some three hundred Satsuma officials entered the little kingdom and proceeded to spoil his goods. With no one to question their proceedings, the islands were surveyed, a census was taken, a local government was established, and taxes were levied and collected. Thus it came about that when two years later the King was allowed to return, he found nothing left to him but the shadow of sovereignty. His Kingdom had become a mere colony of Satsuma.

From this time on, the King and his nobles were allowed to keep up the poor pageantry of royalty on the hill in Shuri and to continue to send tribute to China, to which country their heart allegiance was rendered. It seems strange that Satsuma should have allowed this to continue, but we must remember that this tribute, which had no resemblance to modern taxes, was never a very serious affair. The horses, sulphur, and sea shells which composed it were not to be compared to the benefit the envoys who carried it derived from their visits to Peking. Its reception probably always cost China far more than it was worth. The relationship which Loo Choo and Korea sustained to China finds a far better European analogy in the religious allegiance paid in the Middle Ages to Rome than in any modern colonial relation.

Aside from its intrinsic insignificance there was another very important reason why the

* It stood on the site of the present Tobacco Monopoly office in Sengoku Baba.

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Prince of Satsuma did not terminate this China tribute once for all. At that time all foreign commerce in Japan was the peculiar perquisite of the Tokugawa house and was limited to Nagasaki. But in Loo Choo an extensive trade with China was carried on which Satsuma was not willing to disturb by quibbles about anything so unimportant as this tribute business. The Loo Choo-China trade, which Satsuma continued to exploit for its own benefit and which did so much to increase the power of Satsuma and to develop that knowledge of things western which was one of the characteristics of that clan in early Meiji and pre-Meiji days, was thus the reason why until modern times Loo Choo was allowed to continue in the anomalous position of a double dependency.

With the awakening of the national as opposed to the clan spirit which marked the beginning of the Meiji era, one of the first things to attract the attention of the central government was the quite unusual position of Loo Choo as a clan rather than a national dependency. It was with the purpose of nationalizing this relation that in the third year of Meiji the King of Loo Choo was requested to send a special envoy to the national capital to announce his own succession and to congratulate the Emperor on his restoration to power. On the return of this envoy they advised the complete abolition of the empty kingship on the one hand and the dependence upon Satsuma on the other, that Loo Choo might be in name and in fact as well one of the clans of the Empire.

The central government had already arranged for the carrying out of this plan and, with that end in view, Matsuda Michiyuki the Minister of the Interior visited the islands in 1877.

All this roused a mighty ferment in the little kingdom and envoys were dispatched in haste to China to appeal for help. But large bodies move slowly and the middle kingdom proved no exception. When she finally got ready to move in the matter, she confined herself to protesting. But before any protest reached her, Japan's plans for the reorganization of Loo Choo had been carried out. In 1880, Matsuda again visited Loo Choo, this time with 200 soldiers from Osaka. It was his intention to bring the Loo Chooan King to Tokyo, but his island majesty pleaded sickness and his son was allowed to take his place. The clan relation was abolished and the islands were organized into the Okinawa Prefecture, and Kinashi Seiichiro was appointed temporary governor.

J. HIBI, GOVERNOR OF OKINAWA.

The former King, notwithstanding his illness, was still able to carry on negotiations with China and to this end he secretly dispatched his kinsman, Sho Tokuko and three companions to Peking. The negotiations were of course fruitless, but they interest us because they involve three very celebrated men, now all removed from the arena of world politics. The were Ito

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Hirobumi, then Minister of the Interior; Li Hung Chang, at that time at the height of his power and influence, and General U. S. Grant, who, while on his trip around the world, was appealed to by China and asked to arbitrate in the matter.

The Japanese history of this arbitration is still among the secrets of the foreign office, but the Chinese side is shown in an interesting way in the published Letters and Despatches of Li Hung Chang,* where the matter comes up at intervals during a period of four years.

The first mention of the Loo Choo matter is in a letter from the Chinese Minister in Tokyo in which he predicts that if Japan is allowed to take Loo Choo she will take Korea, China's other dependency, next. To this Li Hung Chang replied:—

"We ought to fight Japan and protect Loo Choo, but I have other troubles which prevent me from fighting. I think the best plan would be for you to discuss it with the Japanese."

Thereupon, the Chinese Minister drew up and presented an insolent and contemptuous despatch which later he was compelled to withdraw. Meanwhile General Grant visited China and Li Hung Chang appealed to him. Grant demanded as a *quid pro quo* for his intervention that for three years China should prohibit laborers coming to the United States. To this China seems to have agréed, and on Grant's arrival in Japan he took the matter up and had several conferences with Ito and Saigo, who came to Nikko to visit him. Grant showed himself as always a man of peace by advising China to withdraw her insolent dispatch and urging a compromise of the matter. To this end two propositions were put forward, but just which of them came from Grant it is impossible from Li's letters to determine.

KENCHO OFFICIALS AND MEMBERS OF THE FIRST PREFECTURAL ASSEMBLY OF OKINAWA KEN.

* For these references I am indebted to Mr. C. S. Leavenworth's Pamphlet—The Loo Choo Islands.

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NORMAL SCHOOL.

One of these proposals was that the kingdom should be divided into three parts: Japan to retain the northern portion; China, the southern; and the King of Loo Choo, the single island of Okinawa. To this neither Japan nor the King of Loo Choo would agree. The second proposition left the King wholly out of the question and divided the group by giving Japan all the northern portion and China the two clusters of Miyako and Yaeyama, which lie near Formosa. This proposition greatly pleased the Pro-Chinese faction in Loo Choo, among whom the Anti-Japanese feeling ran so high that many of them got all their earthly possessions together ready to move to the south as soon as the question should be decided. Their moving preparations proved a little premature, for Japan had asked, in return for the compromise, the privilege of trade in the interior of China, which that country was in no wise willing to grant. "How foolish it would be," wrote Li Hung Chang to the Tsungli Yamen, "for China to exchange the profits of trade in her own country for one of the desolate islands of Loo Choo."

For two or three years more the matter continued to come up occasionally in Li Hung Chang's despatches, but from the first he was apparently only trying to save that most precious of all things to the Chinese—his face. In his letter of thanks to General Grant he had said, "I do not think Japan can yield, as she has already annexed Loo Choo."

On the part of Japan there was no hesitation. The temporary governor was succeeded by Nabeshima Choku kin, who, on the 29th of May, 1880, became the first actual Prefectural Governor. The Loo Chooan King finally recovered his health sufficiently to go to Tokyo and accept the title of Marquis and the yen 200,000 it carried with it. His followers were also handsomely provided for. Four of them became barons and all the old nobility received pensions in lieu of their allowances. But notwithstanding all these favors, the Loo Chooan official class continued to be dissatisfied until the close of the Japan-China War. Their dissatisfaction was never violent and their history is stained by no record of assassination, but their conservatism and ignorance combined to make them look up to China as the source of all light and learning, and to despise Japan and her boasted modernism; but when they saw that Japan with her new methods could conquer China, their opposition—at last ceased. The King cut off his cue and with the fall of the royal top knot a general adoption of Japanese manners and customs ensued. Year by year since that time the island prefecture has become more like the rest of the Empire.

When we turn from history to examine present conditions, we are greatly aided by the

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BUILDING PIER, NAHA HARBOR.

NAHA FROM ONOYAMA PARK.

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careful statistics of Japanese officialdom. Those available for comparison begin with the establishment of the Prefectural Government in 1880, but pre-Meiji statistics, could they be had, would only make the showing more strikingly favorable.

As long ago as the days of the Pharaohs the relation of prosperity to population was dimly understood and, except in the case of Israel in Egypt, an increase in population has been an evidence of favorable conditions. If the Japanese rule in Loo Choo had been oppressive we should notice its effects in the vital statistics of the islands, but on the contrary we find that the population which in 1880 was 310,545, in 1909 had increased to 510, 910, a gain in the period of about 66 per cent and an annual increase of 6,909.

LOO CHOO WOMAN WEAVING.

The density of population is 3669 per square ri, which is about twice the density of Japan proper. Its teeming population especially in Southern Okinawa is one of the most striking features of Loo Choo. People, people everywhere; on foot, in jinrikisha, pushing carts, carrying burdens; every road is thronged with them. What has the Japanese Government done for these multitudes?

First and foremost, it has provided for their education. In 1880, when Japan assumed control, such a thing as popular education did not exist. The official classes, it is true, studied Chinese and whiled away their laborious leisure by writing Chinese poems, in which accomplishment many of them became very skillful. But the common people were wholly uneducated and had so little appreciation of the value of education that it was almost impossible to secure the attendance of their children when schools were first opened, although it was necessary to resort to compulsion and payment for attendance. The latter method of stimulating attendance was continued until 1894, but since that time the advantages of education have come to be duly appreciated, and in 1908, 93.66 per cent of the children of primary school age were in attendance. In the prefecture at present there are 129 primary schools, with 880 teachers and 57,957 pupils.

To provide teachers for all these schools a normal school was opened the year after the Japanese Government assumed control. From this there have been 554 graduates. The Prefectural Middle School, established the same year, has graduated 603 students. The higher education of girls was not begun until 1901, when a Higher Girls' School was opened in Shuri, which six years later was removed to fine new buildings near Naha. These three schools are all the facilities for Middle School education in the Prefecture and are quite insufficient to meet the demand. The erection of another Middle School

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is one of the pressing needs of the islands.

This deficiency is in a measure met by ten practical schools of various kinds, commercial, agricultural and mechanical. In these schools 949 pupils are now enrolled and 723 have graduated since their establishment. This is a step in the right direction, but the number of these industrial and trade schools should be largely increased and their equipment greatly improved.

THE OLD PALACE OF SHURI.

A second benefit the Japanese Government has conferred on the multitudes of Loo Choo is in the matter of sanitation. Year by year house cleaning is enforced under police supervision, compulsory vaccination is practised and a general education in cleanliness has been carried on. Most of this lies outside of the range of statistics but the progress made is sufficiently notable to be easily remarked. The Loo Chooan still keeps the pig in the front yard and the goat in the parlor, but that kind of dirt seems healthy, for epidemic diseases are almost unknown. The fact is that with the exception of Yaeyama, where malarial conditions prevail, the islands have a remarkably healthy climate. Swept as they are by sea breezes, the air is pure and well ozonated. Of course the summers are hot, but summers are hot everywhere in Japan, and actually the thermometer does not rise as high as it often does in Nagasaki, Osaka or even Tokyo. In winter frost is wholly unknown.

IN THE PALACE GROUNDS.

Unfortunately, while the air is good, water is both scarce and poor, and the lack of personal cleanliness may be laid largely to that fact, but bath houses are becoming more common even in the remoter towns. In the city of Naha, in particular, the water is hard and brackish

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and a better supply for that city is one of the sanitary problems demanding speedy solution.

Even in a healthy climate, people do get sick and accidents will happen, so the need of medical attendance has been met by the establishment of a Prefectural Hospital in Naha. This not only meets the local need but has given medical or pharmaceutical training to 139 persons, forty-five of whom have become practising physicians.

STATUE OF BARON S. NARABARA.

A healthy and educated people must have field for activity, and here the most remarkable results of Japanese administration are shown. Agriculture especially shows a splendid development. Even to sweet potatoes, the Loo Chooan staff of life, three and a half times as many are raised as in 1891. As none of these are exported, it shows that the food of the common people is constantly increasing in abundance under Japanese rule; that, allowing for increase in population, the common people have more than twice as much to eat as they had eighteen years ago.

Of the people who eat these potatoes, the men raise sugar and the women weave cloth, and with more and better food, both are doing better work. The acreage of sugar has increased since 1889 four and a half times, while the value of the sugar produced has increased almost sixfold. The Loo Chooan woman makes an even better showing for her work, for during the same period the number of pieces of cloth produced has gained 4.6 times, and its value has increased from yen 57,346 to yen 384,488, almost sevenfold.

Statistics of exports and imports show that in the four years for 1904-1908, exports increased thirteenfold while imports increased fourfold. The balance of trade for 1908 shows some 400,000 yen in favor of the islands.

With this large increase in exports and imports has come a great improvement in means of communication. Roads are in process of construction which will open all the ports of Okinawa for the transportation of goods to Naha, for which port last year fourteen vessels made 150 voyages to Japan, besides maintaining a regular inter-island service. The quality of the steamship service has also greatly improved, and under favorable conditions a voyage in the Osaka Shosen Kwaisha's Heijo Maru, or Basan Maru, is a delightful experience. With the completion of the harbor works at Naha now in progress, still greater improvement may be looked for.

Of course, mails which must be carried by water can never be as regular as those upon land, but the official Japanese telegraphic service is available at the same rates as in Japan proper and large use is made of it.

While from the altruistic view point Japan's success in Loo Choo has been thus remarkable, from the point of national economics, it has not been less so. The last available statistics on this subject are those of 1905, which show that the government's receipts exceeded its expenditure by yen 1,312,489.

The Japanese officials, who have achieved this success, have been able men, carefully selected for the posts they were to fill. Beginning with Prince Ito, who as Minister of the Interior shaped the initial stages of his government's administration in Loo Choo, many of them have carried the experience gained here to the larger but similar problems of administration in Korea. He that is faithful over a few things is fit to be ruler over many things, so Japan's success in Loo Choo, her oldest colony, and her later success in Formosa warrant us in expecting a like success wherever she may try her hand.

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Stories of O-oka

BY

MADAME Y. OZAKI

AUTHOR OF "BUDDHA'S CRYSTAL," "WARRIORS OF OLD JAPAN."

V

O-oka's Justice

One of the many anecdotes related of O-oka recalls the famous story of the English judge Sir Henry William Gascoigne, in the reign of Henry the Fourth who with stern and unflinching justice sentenced the king's son to imprisonment for misconduct. On Henry the Fifth's accession to the throne he called Gascoigne to his first Parliament in 1413, thus rewarding him for his uprightness.

O-oka as a young man was Governor of Yamada, Ise, where the sacred Imperial Shrines have stood from time immemorial.

Yoshimune, the eldest son of the Lord of Kishiu, whose dominions lay near Yamada, used to go and fish in the ponds of the Ise temples regardless of the laws, which strictly prohibited this. The Governor's men caught Yoshimune and his retainers in the act one day and arrested them. Thereupon the attendants pompously announced that their young master was a son of the Lord of Kishiu, thinking to frighten the Governor with a great name.

But O-oka replied calmly that the law must be obeyed by all, even the highest personages in the land. When Yoshimune was brought before him he rebuked the young lord severely, saying:

"You bear a great resemblance to Lord Kishiu's son, but you cannot be he, for in his position he would certainly take care not to disgrace himself by transgressing the law."

O-oka then sent Yoshimune back, strictly admonishing him not to break the law a second time.

Yoshimune on becoming the eighth Shogun remembered the just judge of his youth and promoted him to the position of Mayor of Yedo.

VI

A Pet Cat as Witness

During the mayoralty of O-oka there was a carpenter who had his home in Shiba, one of the districts of the city. The young man was about twenty-eight years of age and blessed with a pretty wife of whom he was very fond. Near by this couple there lived other carpenters, several artisans, and clerks.

To outward appearance the carpenter and his wife lived harmoniously; they were never known to quarrel, but at the time this story opens the husband was often abstracted, and his friends found him not the same jolly companion he was wont to be, and wondered what was the matter.

The cause of the carpenter's preoccupation was a serious one, though he spoke of it to nobody. He was sure that among the young men in the neighborhood his wife had a secret lover, and that she was no longer faithful to him. He watched her carefully for weeks, but could not discover who he was.

At last he could bear his anxiety no longer, and hearing of O-oka's fame, he determined to ask that sage's advice.

As soon as he was ushered into the Mayor's presence, the young husband told the story of his suspicions. O-oka, amused at the young man's innocence and stupidity, took a fancy to him, and decided to sift the matter to the bottom. The Mayor then asked the man whether he liked dogs or cats. He answered that he

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liked both fairly well, but that his wife kept a pet cat to which she was devoted.

"Well, I will try to help you," said O-oka, but you must remember that, if I find the guilty man, the same punishment that befalls him must be meted out to your wife!"

"What punishment is that?" asked the carpenter anxiously.

"Oh, don't you know?" replied O-oka. "Chopping off both their heads will be the lightest punishment."

The carpenter drew in his breath and sat up straight with a start.

"The reason why I came to trouble your Excellency," said he in perturbation, "is because I love my wife, and if her head is chopped off I shall lose her. I implore you to save her." And he bowed his head to the floor in the earnestness of his entreaty.

The Judge-Mayor was more amused than ever.

"Well," he said, "if that be so, what do you intend to do with the man?"

"If he is prohibited from making love to my wife,—that is all I want! I have no wish to punish him," said the simple-minded carpenter.

O-oka smiled as he said: "Well, I will find your rival, and do what I can to prevent him from making love to your wife again, and I won't punish them either! Will that suit you?"

With these words O-oka dismissed the suppliant.

The next day the Mayor summoned to his presence the carpenter's landlord, and asked him if among his tenants there was such and such a man, describing the young carpenter.

"Yes," the landlord answered, "and he is a very good fellow!"

Then O-oka asked him his opinion of the carpenter's wife.

"She is better looking and better educated than her husband. This is the general opinion of the neighborhood," was the reply.

O-oka then asked how many tenants he had in that district besides the carpenter and his wife, and the man counted up fifteen young men tenants besides the carpenter.

The Mayor then ordered the landlord to send all his tenants, including the carpenter's wife with her pet cat to the court the next day.

None of these people except the jealous husband understood why they were suddenly summoned by the Mayor, but one and all obeyed as was their bounden duty.

O-oka, as soon as they made their appearance, taking the cat, made the carpenter and his wife stay outside while the fourteen young men he bade sit in a row before him, telling them one after the other to call the cat.

One by one thirteen of the men called pussy, but with no effect. The animal paid no attention to any of them, but remained crouching in a corner as if afraid of its strange surroundings. But when the turn of the fourteenth man came the cat began to move, and in a few minutes got up, arched its back, erected its tail in the way of cats when pleased, walked over to him, and purring, jumped on his lap and curled itself to sleep.

O-oka signed all the others to leave the room. He then sent for the woman and bade her sit by the side of the remaining man on whose knees her pet cat was contentedly asleep.

When the two found themselves brought face to face they both changed color and turned their heads away.

O-oka first of all asked them their names, ages and occupations, as is customary on such occasions. When these questions were answered he turned toward them with great gravity and reprimanded them for their evil conduct.

At first the culprits denied the charge, but O-oka, pointing to the woman's cat, told them that was sufficient witness. If they would not confess their guilt, he would have to put them through a cross-examination. Afraid of this

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ONE AFTER THE OTHER TO CALL THE CAT

and their judge's discernment, they then and there made a confession, and apologized for breaking the law.

O-oka then told them they had incurred the death penalty, but that this time he would pardon them, as he thought they had sinned through ignorance, if they would promise to amend their lives from that day forth, but if they were brought before him again, he would have them executed.

Invoking Buddha they vowed never to transgress again.

O-oka then dismissed the paramour, and calling in the carpenter, gave the erring wife back to her husband.

VII

O-oka and the Ghost

There lived in a samurai's house a servant belonging to the ashigaru* class who was ambitious to better himself. After a great deal of thought his reason told him that he could never rise to be a true samurai. He therefore decided to become a medical doctor, and to this end entered the service of a physician. In the old times this profession was regarded with great respect and accorded the standing of the samurai class.

In his new situation the man served for four years, watching his master's way of practising and in his spare time doing all he could to acquire the desired knowledge. At the end of this time, so great was his thrift and application that he had not only saved some money but had also learned a good deal about the use of medicine. He now started independently as a *masseur*, and as opportunity occurred tried his skill on his patients ailments. As he was honest and painstaking his reputation was soon made, and in the course of three years he was able to save, for him, a small fortune.

* Ashigaru. The lowest class who were only permitted to wear one wooden sword.

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The successful man now found the hope of his years of toil and patience fulfilled; he bought himself a nice house in the district of Tokyo called Kanda, and established himself as a real practitioner this time. Here too, he won the confidence of the district and before long was the most popular doctor in the place. When at the height of his success, however, he took a chill which proved fatal.

The house which the self-made doctor had built with so much joy was now in the market, but strange to say, though it was bought and sold several times, no one stayed there long, each new tenant selling the place and going away. A few weeks was the longest period that the house was ever occupied at one time. It was now reported to be haunted and its price sank lower and lower. At last a certain physician bought it on account of its phenomenal cheapness and moved into it with his family, thinking that he had found a great bargain.

Not long after they had settled down in the new home, the wife one evening going along the passage saw an apparition at the end of the corridor. There stood in front of her the figure of a man about thirty-four years of age. She called her husband, and he, too, saw the ghost. As the astonished couple gazed at it, the spectre disappeared, but it returned regularly every night.

The new tenant did not mind the ghost himself, but he saw that his wife was frightened, and he was anxious lest the children should see or hear of it, so he decided to leave the house at once.

In a few days he went to the agent who had sold him the haunted place and demanded his money back, saying that he was going to move at once, but the agent refused.

"You bought the house and I certainly won't take it back," said the agent. "If you leave now, you must also pay the ground rent while it belongs to you."

But the doctor would not listen to this.

"You are a bad man!" said the angry tenant. "You sell the house at a good price, and keep a ghost there to frighten away the tenant, who is then obliged to sell the haunted place for next to nothing to get rid of it. You are a fraud! I certainly will not pay ground rent to you!"

The landlord answered:

"Nowhere in the world can a landlord keep a ghost in a house for the sake of fraud. You are an impostor, trying to get out of paying the ground rent! Your story is preposterous!"

"If you think that," said the doctor, "come with me to-night and see for yourself whether there is a ghost there or not!"

The landlord, however, must have known of the ghost story, for he refused to go.

The quarrel at last became very hot between the two, and finally the landlord brought the case before O-oka.

The famous Judge-Mayor called the plaintiff and defendant to the judicial court and listened to both sides of the question. He then asked the doctor, in the event of the ghost giving up its nightly visits, whether he would live in the house and pay the ground rent according to the agreement.

"Of course I will!" assented the doctor.

O-oka then turned to the agent, and asked to be told the history of the haunted house.

O-oka, as he listened to a detailed account of the first owner who had built the place, said to himself that the spirit of the unfortunate man must be haunting the house which had cost him years of struggle and toil to build. He had surely looked forward to spending many years of life in the home he had so fondly built, and, bitterly disappointed of this hope, his spirit could not rest while other people occupied the house, but returned to the spot on which his earthly hopes had centered.

O-oka determined to inspect the haunted house, and with this purpose he went there

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one evening after dark, sending everyone away.

With only a night-lantern lighted he sat alone for hours in a room at the end of the passage where the ghost was said to appear.

The hours went by, and the rest of the world sank into the silence of sleep. When midnight struck O-oka began to think that there was no truth in the story. Still he sat patiently on till the hour of the Ox (2 a.m.) drew high. Then the wick light in the andon suddenly flickered and burned dim. Looking up, O-oka was aware of a weird shape just visible behind the light, but he, who knew no fear, was thoroughly interested by this time. He noticed that the apparition took the form of a man whose face wore a wistful expression as he looked around the room.

O-oka addressed the ghost:

"I know your story. By dint of years of toil and trouble you built this house, and you must have looked forward to spending many years of comfort here, but unhappily you died as soon as you had built it. It is reasonable that you do not like to see other men living here and that your spirit haunts the place. I sympathize with you and will keep anyone else from occupying your house by burning it down at once. So shall your spirit find rest and peace!"

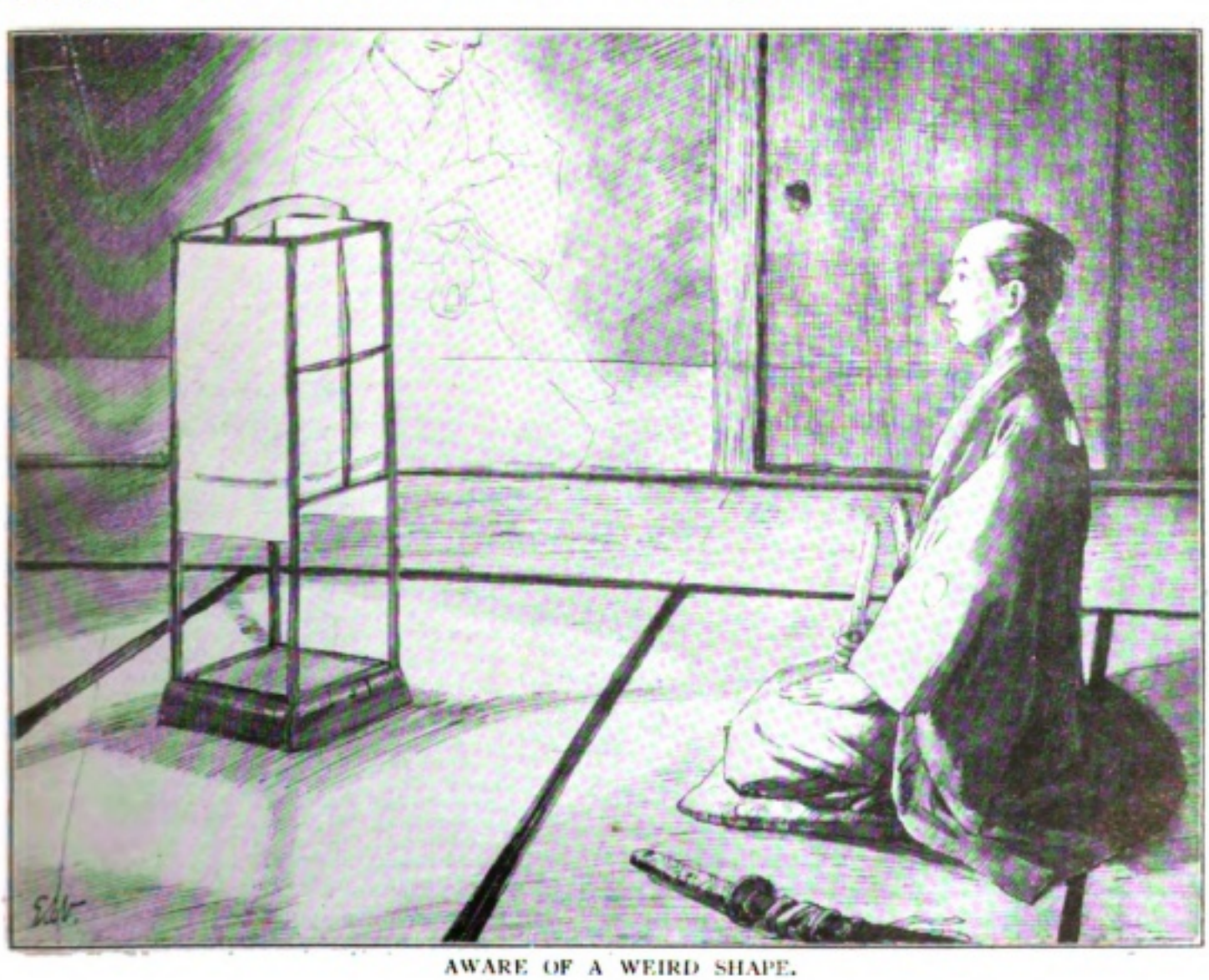
As O-oka began to speak, the ghost looked pleased, and when he finished it nodded its dishevelled head as if in acquiescence.

Then the Mayor repeated the Buddhist invocation:

"Namu Amida Butsu! Namu Amida Butsu!" and taking the brass saucer containing the light, set fire to the paper andon, which flamed up in a blaze.

When the spectre saw the andon take fire, he was satisfied that his house as he thought was burning down, and vanished, never to return. The troubled spirit, no longer earth-bound by the passion of envy, went to its place of rest.

The doctor who had bought the house henceforth lived unmolested. Thus did O-oka lay the ghost.



AWARE OF A WEIRD SHAPE.

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1. Wood Dutchman by Tomotsugu, 18th cent. 2.—Two gods, Daikoku and Fukurokuju wrestling, by Tokoku living in Tokyo. 3.—Ivory hermit and dragon unsigned, middle of 18th cent. 4. Ivory man exorcising a demon. By Mitsuhiro. 5.—Wood junk with people inside, by Kagetoshi, middle 19th cent. 6.—Wood dancing girl with ivory mask by I-Sai, middle 18th cent. 7. Nio being massaged by Oni. By Kyozomi middle of 18th cent. 8.—Wood kettle maiden by Komin, end of 18th cent. 9.—Ivory oni with bag by Gyokusan beginning 19th cent.

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NETSUKE

BY

H. A. E. JAEHNE

RECENTLY I had the pleasure of meeting a well-known collector of oriental art, a sincere student and a connoisseur. I mentioned to him that I understood he had a collection of netsuke, to which he replied most indignantly, "Don't accuse me of that. I consider the art infantile." This brought very forcibly to my mind Mr. Albert Brockhous' introduction to his charming book on netsuke in which he quotes from Confucius:

"Everything has its beauty
But not everyone sees it."

Although a student of and very much interested in the old Han, Tang and Sung potteries and porcelains, still the fascination of the art of the netsuke carver of Japan has year by year increased for me.

It is a great mistake to think that only among the old carvers can good workmanship be found. There are still carvers in Tokyo to-day who compare very favorably with those of the latter half of the nineteenth century. Netsuke carved by Tokoku, who is without doubt the greatest living carver, are much prized and sought after by collectors, and even at the present time are being cleverly copied.

The pitfalls in the way of the beginner in netsuke collection are many, and my advice is not to buy netsuke simply because they are old, for in nine cases out of ten, where you have sacrificed beauty to age, you will realize in time that you have amassed a collection from which you derive very little real pleasure, and in many cases you will also find that the netsuke are not old after all. Without a doubt an old netsuke has far more charm than a new one. Age has softened the lines and instilled the warmth of life into the wood or ivory. Yet notwithstanding this, it is well to begin your collection with such netsuke as appeal to you from an artistic point of view, regardless of age. The love for the old will develop with further acquaintance.

Huish, the well-known connoisseur of Oriental art, claims that the netsuke were first introduced from China into Japan, and there is no reason to doubt this, for Japan owes so much that is good in her arts to China. The first netsuke date from the beginning of the seventeenth century, when tobacco was first introduced by the Dutch into Japan, when they were used to hold the tobacco pouch in its place on the belt; and later, when inro, little medicine cases, were introduced, the netsuke

Upper left hand illustration—Fox dance. Ivory by Rakumin, end of 18th cent. Upper right hand—Ivory dancer by Sekizui, end of 18th cent. 2. Frog from red growth on crane's head, beginning 19th cent.

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were used in the same way for the same purpose; also for the yatate, or writing case, and pouches to carry seals and money, and even for wine bottles made from gourds, metals, etc. As the netsuke were first used for tobacco pouches, it is safe to presume that all the old large long ones were employed in this manner, and this accounts for the greater number of long netsukes found among the genuine old ones. When the inro came into fashion, the size of the netsuke became smaller.

The widest range of materials were employed, wood of all kinds, ivory, lacquer, various metals, tortoise-shell, amber, glass, stone, crystal, horn, bone, and often strange and rare substances; for instance, in my collection I have a delightful little frog (see fig. 3, page 98) made of the red growth found on the top of the crane's head, which has very much the appearance of amber.

Ivory was first brought over from Holland to Tokugawa Hidetada about 230 years ago, when a pair of tusks were presented to him. They were divided into twenty-four pieces and Hidetada gave each daimyo a piece, the more important daimyos according to their rank receiving the larger pieces, which were given to the most skillful carvers in their different provinces, who made them into netsuke. Most of the old ivory netsuke are long in shape and usually three cornered.

The manju netsuke are often interesting and are shaped very much like a Japanese cake called manju, from which resemblance the name is derived. The Kagami-buta, from kagami, meaning mirror, and buta, meaning cover, are a more interesting class of netsuke than the manju. This class of netsuke was introduced by the celebrated metal workers who flourished in the nineteenth century.

Most netsuke in the seventeenth century are

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1.—Ivory Shoki and oni, unsigned, beginning 18th cent. 2.—Ivory Dutchman, carrying gun with rabbit on shoulder, end of 17th cent. 3.—Wood oni with lantern by Masanao, 19th cent. 4.—Ivory abura bozu, the oil robbing priest, middle 18th cent.

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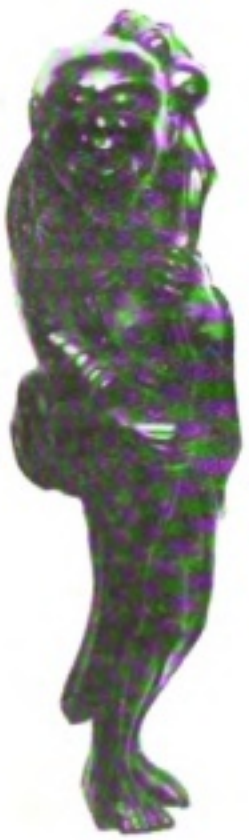

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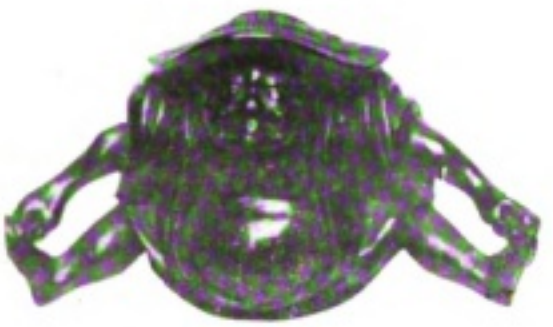

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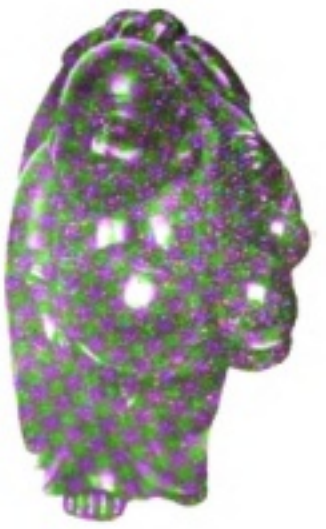

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1.—Sparrow dance, lacquered, unsigned, 18th cent. 2.—Wood figure by Shugetsu, middle 19th cent. 3.—Wood Hotel carrying bag and gourd on staff by Tokoku. 4.—Wood lacquered doll with ivory head, unsigned, end of 18th cent. 5.—Wood horse and horseman unsigned, beginning 18th cent. 6.—Wood lacquered doll, unsigned, beginning 19th cent. 7. Wood lacquered doll unsigned, middle of 18th cent. 8.—Wood frog on walnut by Ryo-cho beginning 19th Century. 9.—Wood sambasso by Hejitsu, beginning 19th cent.

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unsigned, and are usually copied from Dutch and Chinese subjects, or else represent fabulous animals.

The netsuke carver had a wide field for his imagination in the choice of subjects,—the folklore, in which Japan is and always has been so abundantly rich; the many animals, real and fabulous; nature, of which the Japanese are so fond; and the many subjects of Chinese origin—all these were used to advantage, lending additional interest and fascination to the artistic value of the netsuke.

According to the well known authority, Professor Yokoi of Tokyo, Nono-Zuchi Ryuho, who lived at the beginning of the seventeenth century, was the first carver of netsuke. Korin, the great lacquer master, and his younger brother Kenzan, who lived at the end of the seventeenth century, were also famous netsuke makers. In the eighteenth century lived Ritsuo Somin of the Yokoya family, and the Deme school of No-mask carvers.

It is fairly safe to say that mask netsukes signed by any of the Deme family were only copies of the larger masks made by some member of this famous family and were the work of contemporary artists who signed the name of the artist who made the original mask.

Probably the greatest netsuke carver who ever lived was Yoshimura Shuzan who pursued his art in the second half of the eighteenth century. His netsukes are aways lacquered, and even to-day in Osaka where he lived, clever imitations are being made. It is said that when Shuzan sold a netsuke he guaranted to keep it in repair, which accounts for the good condition of many of them. In the same century lived I-sai, Yoshinaga, Miwa, Komin, Minko, Masatada, Tomokazu, Masanao, Mimkoku, Tomotada, Masataka, Haruchika, Shugetsu, I-Sen, I-Tan, and Tomotsugu, all very celebrated carvers.

The nineteenth century is particularly rich in good netsuke carvers, and there are the well known names—Rantei, Ryukei, Kwaigyokusai, Tomochika, Ranmei, Ryomen, Auraku, Gyokuhosai, Masakazu, Masatomo, Rakumin, Masatsune, Tatayoshi, Setsusai, Sukinaga, Shigemasa, Mitsuhiro, Kagetoshi, Hojitsu, Jujyoku, Ikosai, Masanobu, Hidemasa, Joso, Soya, Hidechika and last but not least Tokoku.

Suguki Tokoku was born in the ward of Honjo in Tokyo. His early name was Tatsugoro, and he was left an orphan at the age of thirteen years. When he was nineteen he

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1.—Ivory shoki and oni by Mitsuhiro end 18th cent. 2.—Ivory tiger by Kwaigyokusai. 3.—Ivory rat with egg plant by Rantei, beginning 19th cent. 4.—Ivory monkey by Masatsugu, (Kwaigyokusai) 19th cent.

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learned for the first time the art of carving without the aid of a teacher, by imitating the masterpieces of the old and new carvers of netsuke. He held in high esteem the work of Hojitsu, Kwaigyokusai, and Tomochika, and gradually made himself a master of the art. He originated an entirely novel process, combining rare woods and metals in mosaic work, the result surpassing even that of the old makers. He may be ranked as one of the foremost carvers, either old or new, of Japan. Tokoku is also known by the names of Fugui and Mairui, and at the advanced age of sixty-five is still hale and hearty and busily engaged in his work.

TOKOKU, THE GREATEST LIVING NETSUKE CARVER.

The beginner must not think because he has an old netsuke signed by a well known name that he has genuine one, as good carvings were imitated, even during the lifetime of the artist, and signed with his name. There are men in Japan to-day who make a specialty of carving "old" netsuke, and the collector can obtain to order frogs by Masanao, oxen by Tomotada, or any well known subject by any celebrated artist. Some of the imitations are so clever that even the so-called experts are sometimes deceived.

It is therefore good advice to the beginner to buy such netsuke as appeal to him by their intrinsic artistic merit and not merely for their supposed age or a well known name.

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1.—Ivory No dancer with coral face by Jugyoku beginning 19th cent. 2.—Wood lacquered doll, unsigned, beginning 19th cent. 3.—Wood nio by Soya, living in Tokyo.

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The Plum in Japanese Poetry

BY

H. SAITO

IN the affections of the Japanese people the plum blossom has long been established. It is worshipped for its beauty, fragrance, and the whiteness of the petals. Praise is given its purity and constancy, and it has become a symbol of bravery and hardihood, since it bursts forth from the bare limbs of the tree while yet the snow lies on the ground, and is the first to lead the procession of the flowers.

For centuries the plum has been popular in art, and is to-day employed in designs on the most costly silk or elegant screen, to the cheapest fan or cotton towel. For the decoration of the house nothing is considered more beautiful than the dwarf tree in full bloom. There are few gardens without a plum tree, where it is cultivated, not for the fruit, but for blossoms alone. Famous plum gardens are visited by throngs of people, and from the branches may be seen many fluttering papers on which poems are written. The plum has long been a favorite theme of Japanese poets. Some of these poems are given here.

Tsurayuki, one of the greatest court poets who lived in the Heian period, the golden age of Japanese poetry, had a favorite plum tree in his garden. But the Emperor admired it, and expressed a wish to possess it. The poet could not refuse, and so the gardeners from the court came and dug up the beautiful tree. They were carrying it out through the gate when the poet's daughter appeared, a tomaka, or oblong piece of fancy paper on which poems are written, in her hand, which she tied to the tree. This was the poem she had written :—

My Lord's command I must obey :
But when the warbler comes in spring,
And for his bower asketh, pray,
Where shall I bid him stay and sing ?

Tsurayuki's Daughter.

The Emperor appreciated the poem so much that afterwards the tree was returned to its owner.

A genius who has long remained obscure writes a poem and asks recognition at the hands of a friendly critic. He may perhaps be an office-holder. In either case, a plum branch is sent with the following poem :

Whose eyes, if not O thine, shall it delight—
The classic plum-tree's blossom pale and wan ?
The perfume and the hue both recondite
He must and shall appreciate who can !

Motonori.

Sugawara Michizane, the god of learning, to whose memory a shrine is consecrated in every respectable town or village, was at one time unappreciated. He could not but write :

Deep is the vale where spring's gay train
Comes late and loiters on the way ;
And muffling snow doth render vain
The warbler's faint expectant lay.

Michizane.

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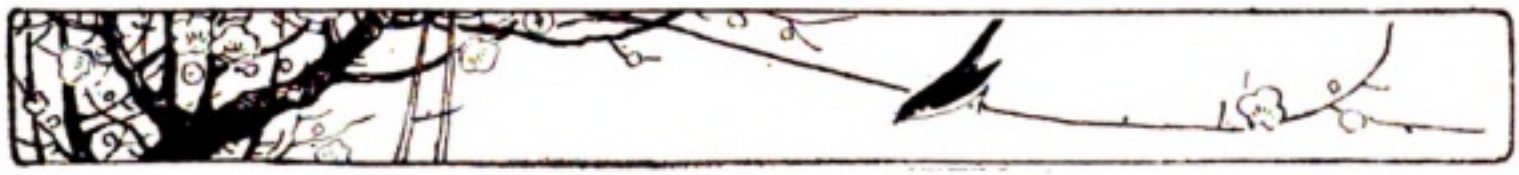

"To break a branch" is a significant phrase. The girl in the popular song points to a police notice under a flowering tree and says to the importunate lover—

Oh, don't! If any one should come!
Look there, upon the flowering bank,
The notice says to wicked boys,
It is forbid to break a branch.

An English proverb says, "The tree does not withhold its shade from the wood-cutter." This thought is expressed in connection with the plum-tree:—

The plum-tree greets with sweet perfume
The man who breaks the branch in bloom.

When a favorite tree is in blossom, invitations are sent to friends to come and see the flowers. The invitations are usually in the form of a poem as:—

'Tis now in glorious spring's array,—
My plum-tree whose like never grew;
Would that, or ere it pass away,
The blossom might have homage due!

Okura.

From out the snow it takes its purity,—
My favorite plum-tree's blossom pure and chaste;
It is now in the prime of fragrancy,—
May many a flower-lover hither haste!

Okura.

The wind wafts the faint perfume of the plum-blossom from some neighboring garden,—where perhaps also blooms some unattainable object of the poet's adoration.

I'd fain from thee an answer wring,
O scent of plum-tree's flower!
Whence this sweet message thou dost bring,
Or from whose sacred bower.

Anon.

A lady reproaching her lover with neglect writes as follows:

Alone I gaze, and lo! away doth fade
The plum-tree's blossom's match'ess scent and hue,
Ere he hath come and fitting homage paid
Who used to have appreciation true!

Takakura.

A poet sees a plum reflected in a stream and sings:

Shall I each spring the stream mistake
For blossom, and in that belief
The yielding water try to break
Only to drench my drooping sleeve?

Ise.

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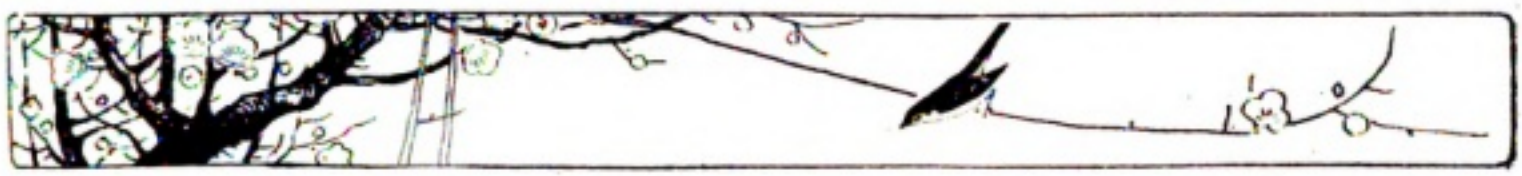


The snow doth make it hard to tell
The modest plum-tree's blossom pure ;
The warbler chance may seek the dell
And find it in the shade obscure.

Michizane.

The poet sang not in vain, the warbler did find the blossom out of the snow, and the wished for renown came at last.

The plum blossom is prized for its purity, also for its rare perfume. Gaudy plum flowers are considered vulgar,—the simpler the petals, the more artistic, and worthy of appreciation. A poet sings:

It mingled so with moonlight pure and sheen,
I failed to find the plum-tree's blossom white ;
The peerless perfume surely should have been
A trusty guide to help my sorry plight !

Mitsune.

The jealous eve would hide from view
The plum-tree's blossom chaste and fair ;
Although unseen the modest hue,
What can conceal the perfume rare ?

Mitsune.

Th beauty of the plum-branch makes it especially adaptable for flower arrangement, and the cherry is seldom used because its growth is not so graceful. A host who expects a friend, decorates the alcove of the best room with a spray from his favorite plum-tree, and if disappointed in the pleasure of receiving the guest, sends to the delinquent the following poem:

For thee, O breaker both of word and heart !
Have I the blossom from the warbler ta'en,
That sang to her with meek unconscious art ;
I, too, have broke—a flowering branch in vain !

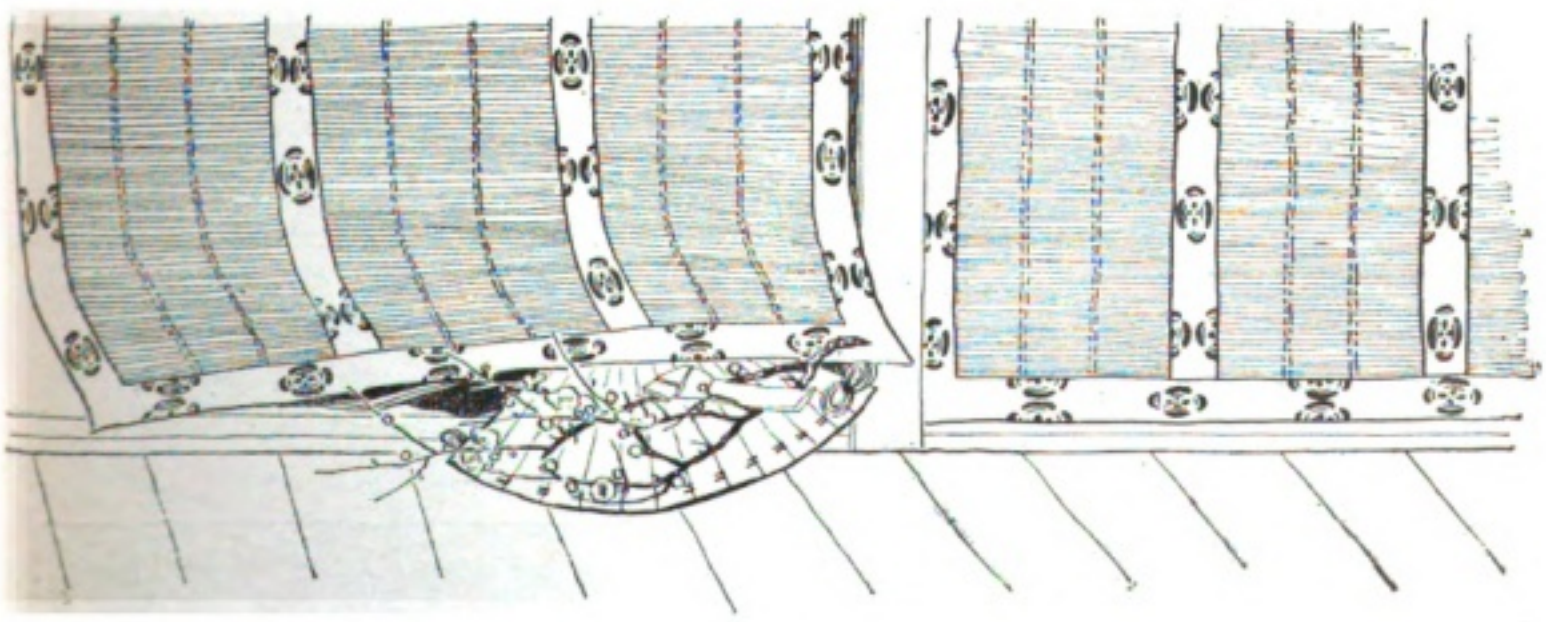
Anon.

If the Americans believe that Japan wishes to possess the Philippines, a verse written by one of our priest-poets should quiet such a suspicion:

I will not break, when o'er my neighbor's wall
The plum-tree tempts with blossom white as snow ;
By mine own heart ought I to judge of all,
How dear it is to him, I well may know.

Sosei.

This poem is intended to warn men against covetousness in general, and against one form of coveting in particular.



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The poet Tsurayuki goes home to the place of his birth. His old-time friends behave distantly to him, because he is now a great man at court. He breaks a branch from a plum-tree in the garden and writes:—

The people's hearts I know no more:
But of my seat of infancy
The flower blooming as of yore
Remains as sweet and true to me!

A love-lorn swain sends a plum-branch to the beloved of his heart, saying—

On her I often think and gaze on thee,
O plum-tree's blossom modest, chaste and fair!
When thou at last shall pass away from me,
What'er shall cheer then in my despair?

Sadayori.

The fair one chooses to misunderstand him, and answers:—

No spring but sees our willing hearts enslaved
By lovely hue of blossom and perfume;
What heedless woman hath so ill behaved
With wanton sleeve to trifle with its bloom?

Daini Sammi.

The stalwart samurai that e'er two swords wore
Doth bid stand still his eager, prancing steed,
And lists awhile if chance the warbler pours
His carol in the wayside plum-tree's shade.

H. Saito.

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Men I Shall Never Forget

(From the Japanese of Musashi-no)

TRANSLATED BY

ARTHUR LLOYD

Chapter II.

IT was long past eleven, and close upon midnight before they had noticed even how fast time had been slipping by.

"No hurry," said Okiyama the artist, with a smile. "To-morrow is sure to be an off day for us both. It does not matter how long we sit up.

Otsu fumbled at his watch-chain. "I wonder what the time is," he said, and then, "Good gracious, it's past eleven."

"In that case," Akiyama replied calmly, "I vote we make a night of it.....Though of course, if you wish it, you can go to bed."

"Nay," replied Otsu, "I am not in the least sleepy. But I feared you might be tired. You see, I did not start from Kawasaki until late in the day, and I have not walked more than three ri and a half. I am comparatively fresh, but you.....

"Oh, I'm all right," interrupted Okiyama. "I don't want to go to bed. I only thought if you were going to retire you might let me have this to read."

As he spoke he picked up what looked to be a manuscript of about ten sheets. On the cover were written the words, "Men I Shall Never Forget."

"Oh, that's nothing," replied Otsu hastily. "It is only what you would call a rough sketch. It is not fit to show to people yet." Still, in spite of his protestations, Otsu made no attempt to recover his manuscript. Akiyama began fingering the paper and reading a piece here and a passage there.

"A sketch," he said, "always has peculiar characteristics of its own. I wish you would let me have it for a little while."

"Would you mind letting me have it back?" So saying, Otsu took his manuscript out of Akiyama's unresisting fingers, and began to turn over the pages.

For a moment neither of them spoke. The wind and rain outside roared with fresh violence against the shutters. Otsu sat, with his eyes fixed on the paper, and his ears intently listening to the sounds outside. He seemed to be dreaming.

"A night like this," said Okiyama, trying to arouse his friend, "must be something ideal for you."

But his voice did not seem to reach Otsu's ears, for he made no answer. Was he listening to the sound of the wind and rain? Was he looking at the manuscript he held in his hand? Was he thinking of someone a hundred miles off? As he gazed, Akiyama thought in his heart of hearts that he would make a splendid subject for a picture.

"I think," said Otsu presently returning from his torpor, and looking at Akiyama with dreamy eyes,—"I think that instead of letting you read my manuscript, I had better tell you the story myself. You see, I have only written a very rough sketch, and you might find it rather difficult to make out."

"Certainly, if you wish it," replied Akiyama. He looked into Otsu's face. There was a strange gleam in his eyes which were full of tears.

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"I will tell you the story," continued Otsu, "as carefully as I can. You may find it dull. If you do, please stop me at once. You need not mind talking quite freely to me. And I am going to tell you my story quite frankly. It is very strange that I should have a sort of desire for you to hear it, isn't it?

Akiyama put some more charcoal on the hibachi. Then, noticing that the saké remaining in one of the bottles had got cold, he plunged the bottle into the kettle that stood on the trivet over the fire.

"You will notice," began Otsu, gently pushing the manuscript from him so that Akiyama might see it, —"you will notice that I begin with an explanatory sentence, 'When I say, men whom I shall never forget, I do not mean men who should never be forgotten!'..... You see it, don't you?" he continued, pointing to the manuscript....."Well, I mean to begin by giving you this explanation, because the whole point of my story depends on your understanding it. I daresay it is quite clear to you.....still....."

"Don't waste time over preambles," said Akiyama. "Get on with your story and remember that I am here to represent the average man in the street. Excuse me, I will make myself comfortable."

He stretched himself at full length, with his cigarette in his mouth, and his head resting on his right arm. A kindly smile hovered about his eyes as he looked at Otsu's face.

"When I say 'Men I shall never forget,' said Otsu, I do not mean parents or children, friends or acquaintances, teachers, superiors, or others who have shown us kindness. Such persons I describe as men that should never be forgotten

"But there are others—men towards whom we stand tied by no bonds of affection or duty, men who are absolutely outside the daily current of our lives—whom, nevertheless, we cannot forget without failing both in human sympathy and in the duties of humanity. I do not say that everybody has come across such persons; but, at any rate, I have, and I feel sure that my experience is no singular one, for I believe you have had such experiences also."

I LEANED OVER THE TAFFRAIL.

Akiyama nodded in silence.

"I remember quite well," continued Otsu, "one such experience in the spring of my nineteenth year! I had been out of sorts for some time, and had resolved to leave school for a while and go home to recruit myself. It was during that journey home that I was travelling through the Seto Sea on one of the regular steamers that ply in and out of Osaka. It seems a long time—ages, in fact—since it all occurred, but I remember it was a clear spring day, and we were cutting our way through a glassy sea, our bows raising small gently chattering ripples as we glided through the water. I have no recollection, whatever, of my fellow-passengers that day, of the captain, or of the boy that brought us tea. I have a sort of a notion that one of the passengers poured out tea for me, and that I conversed on the deck with a number of persons on a number of subjects; but there is no clear recollection in my mind of anything.

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"I do, however, remember, that I was not feeling very well, and that I did not move about very much, but sat on the deck quietly absorbed, for the most part, in dreams of my own—in visions of the future and of my own lot in life. It was quite natural for a young man, such as I then was, to have such day dreams. I got up from my chair, went to the bow of the ship, and leaning over allowed my eye to gaze over the almost oily expanse of waves and to listen to the gentle rippling of the water under our bows. There was a thick spring haze on the water, and, as we glided smoothly along, we saw to right and to left islands which came towards us out of the mist, they stood out clear for a few moments, and then vanished again into the mist before our eyes. The bright rays of the spring sun would fall straight on them, making them gay and resplendent in the fresh green of the spring vegetation and the bright yellow of the fields on na.

Presently, we came quite close to a small island on the right,—not more than ten cho from its lonely beach, and I leaned over the taffrail to have a good look at it. Its slopes were dotted here and there with clumps of stunted pine, beyond, there was no sign of vegetation or culture, no field, no paddy-land, and not a vestige of a house. The white foam of the receding waves shone in the sun along the expanse of solitary beach, and seemed to be playfully making gleaming swords-blades as it gambolled over the pebbles. I concluded, however, that the island was not absolutely uninhabited, for I heard a lark singing in the sky high above the hill, and I remembered a verse my father had composed about the skylark being the unfailing sign of the vicinity of a rice-field. I, therefore, made sure that there were houses somewhere on the island on the other side of the hills.

"As I gazed I saw something moving on the gleaming sands, which I presently made out to be a man. More than that, he was a grown-up man and not a child, and he was very busy picking up something and putting it into a basket or tub he carried with him. I could not take my eyes off this solitary figure walking alone along that desolate beach, and I gazed until, as the ship speeded on its way, the man became but a black speck, and the island itself vanished in the mist.

"It is now about ten years since I saw what I have now described, but I cannot tell you how often, I have not seen rising before me the image of that solitary man. He is one of the men whom I shall never be able to forget.

"My next case occurred some five years ago. It was the New Year's season. I had paid my visit of congratulation to my parents, and had lost no time in starting for a tour in Kyushu. It was on this journey that I crossed Kyushu from Kumamoto to Oita.

"Early on the second of January I left Kumamoto in high spirits. My younger brother and sister accompanied me and we started off for our long trudge in waraji and leggings as true pedestrians should. The sun was still high in the western sky when we reached the post-station of Tateno, where we rested for the night.

"Before sunrise the next morning we set off from Tateno, hoping to achieve out great ambition. Right before our eyes, but at a considerable distance rose the smoking crater of Mount Aso, and to this goal we bent our footsteps over the frost-covered ground, going straight ahead over frail plank bridges and along unfamiliar lanes, and more than once losing our road in our anxiety to arrive at our destination. At last about noon we climbed to the summit of the mountain, and it must have been past one o'clock when we at last found ourselves standing on the edge of the crater.

"The district around Kumamoto is exceedingly warm. There was no wind, and the sun shone brightly so that we felt no cold, winter though it was, and standing though we were on the summit of a mountain 6,000 feet above sea level.

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"The vapor which the crater was continually belching forth, came forth hot and transparent, but it soon grew cool and white in the cold air but this was all the white we saw, for there was no snow on the whole of the mountain, only a transient appearance of that color as the dry grass waved to and fro and turned its white blades to the sunlight. The earth, too, was dry and burned, black in some places and red in others, with jagged cliffs here and there to mark the boundaries of the ancient crater. Neither tongue nor pen will suffice to describe the grand desolation of the scene. It would be a task worthy of your brush to depict it.

"We made a first ascent as far as the edge of the crater, and spent some time looking down into the yawning cavity and then around us at the spacious panorama that stretched itself out at our feet. But the wind at the summit was unbearably cold, and we were glad to descend a little to the shrine of the god of Aso, by the side of which we found a small tea house which supplied travellers with common tea and simple refreshments. Here we took a hasty but happy meal of rice-balls, and after a sufficient period of rest made our second ascent to the crater.

"By this time the sun had sunk quite low in the sky, and the mist which hung over the plains of Higo at our feet was dyed by the sunlight a burnt red color exactly resembling that of the cliffs around the old crater, which we could see from where we stood. The waving grass which for miles around, covered the plateau at the base of Kujutoge, whose conical peak towered high among its surrounding mountains, shone red in the setting sun and the air was so liquid clear that we seemed to be able to discern the movements of men and horses in the plain below. Heaven and earth around us lay solitary and silent, the only sound to break the stillness being the tremendous roar of the volcano, as the white vapor rushed up from below straight towards the sky, broke itself to pieces as it rubbed against the bold peak of Takatake, and then drifted off and was lost to sight in some remote corner of the sky.

"Shall I say that the sight was sublime? Or that it was beautiful? Or that it was terrible? We stood for some moments spell-bound, like stone images, and gazed into the chaos around us. It was only natural that, at such a moment, and in such a place, our minds should involuntarily be filled with thoughts of the immensity of the universe and of the marvellous mystery of human life.

WHITE VAPOR RUSHED UP FROM BELOW.

(To be Continued.)

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The Feast of Daruma

I

It was the Feast of Daruma,
The chubby gods were piled up high
Upon the lighted stalls; the sky
Was flushed with sunset far and nigh.

II

The keen-edged biting breezes blew
From where snow-capped Akagi stood
Like some gigantic old-time god
Who frowns on earth in sullen mood.

III

The idle pleasure-loving folk,
Sauntered and clattered to and fro
Or crowded round in kindly row
To see if we would buy or no.

IV

Some gods, like Hope were painted blind.
But those who ere the year had fled
Could name some wish accomplished
Could paint their eyes in, so they said.

V

I chose two ruddy sightless gods
One for myself, and also one
For her who, neath a milder sun
Lives on to know life's fullness gone.

VI

In my own wish I named a star
Somewhere betwixt the earth and sky
Too near for Heaven and yet too high
For earth. For better 'tis to sigh

VII

For stars than cherish lesser lights,
Although we gain no present prize.
High Heaven opens to the eyes
That learn the lessons of the skies.

VIII

It is the Feast of Daruma,
Again the distant hills are white
And proud Asama's massive height
Vomits her wrath upon the night.

IX

Again the pleasure-loving folk
Saunter and jest; again the wind
Blows bitter chill, with cut unkind.
And still my Daruma is blind.

M. KIRBY.

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LIFE

O, Life !
What are thou but the morning dew
Or of a summer's night the dream ?
With bliss of meeting soon in view,
How lightly of thee do I deem !

Tomonori, Translated by H. Saito.

RETRIBUTION

Him who loves me
I love not, and aside do shove ;
And is it retribution due,
That he whom I to madness love,
He loves me not, nor knows me true ?

Anon. Translated by H. Saito.

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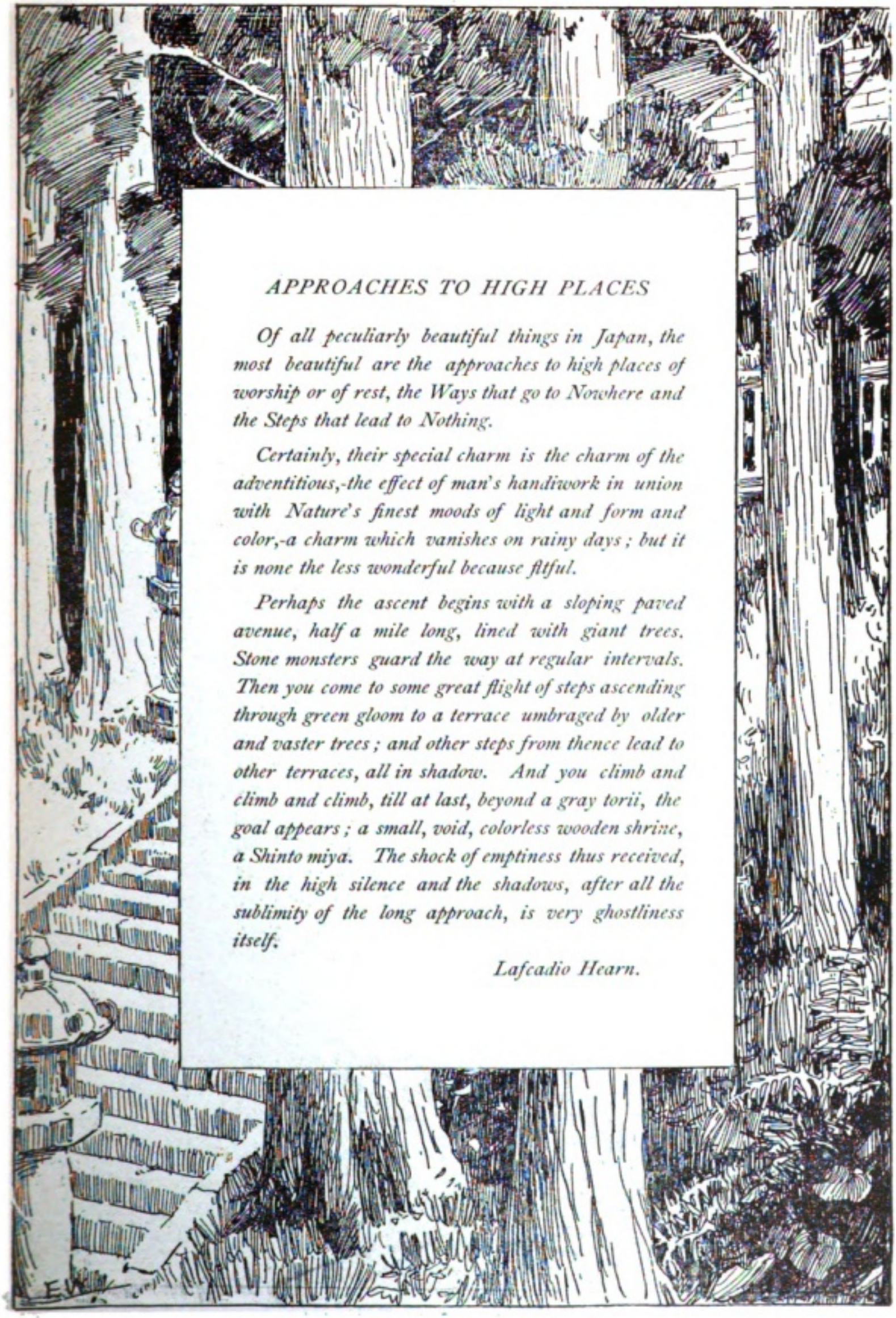

APPROACHES TO HIGH PLACES

Of all peculiarly beautiful things in Japan, the most beautiful are the approaches to high places of worship or of rest, the Ways that go to Nowhere and the Steps that lead to Nothing.

Certainly, their special charm is the charm of the adventitious,-the effect of man's handiwork in union with Nature's finest moods of light and form and color,-a charm which vanishes on rainy days ; but it is none the less wonderful because fitful.

Perhaps the ascent begins with a sloping paved avenue, half a mile long, lined with giant trees. Stone monsters guard the way at regular intervals. Then you come to some great flight of steps ascending through green gloom to a terrace umbraged by older and vaster trees ; and other steps from thence lead to other terraces, all in shadow. And you climb and climb and climb, till at last, beyond a gray torii, the goal appears ; a small, void, colorless wooden shrine, a Shinto miya. The shock of emptiness thus received, in the high silence and the shadows, after all the sublimity of the long approach, is very ghostliness itself.

Lafcadio Hearn.

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UMBRAGED BY OLDER AND VASTER TREES.

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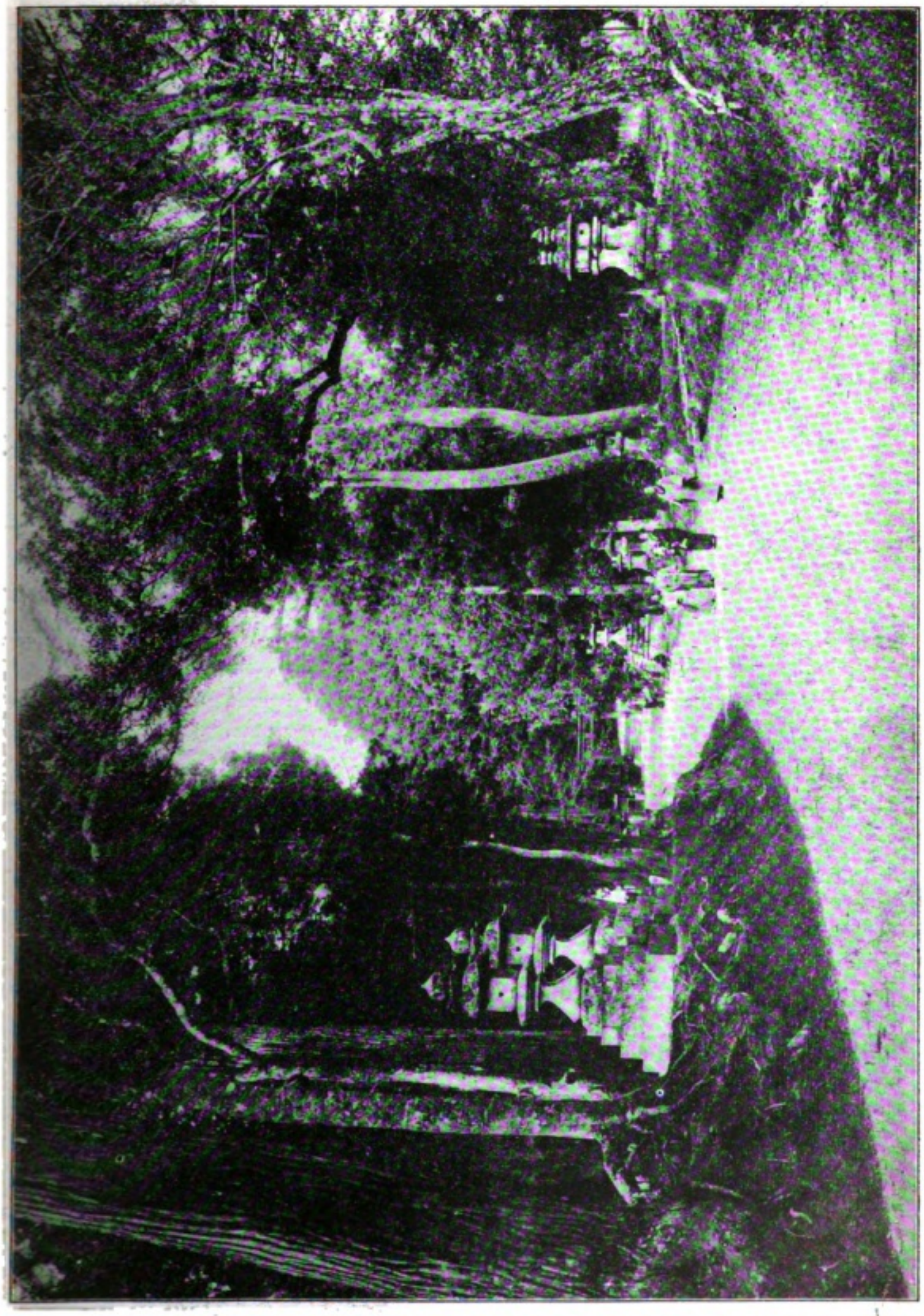

WAYS THAT GO TO NOWHERE.

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.....BEGINS WITH A SLOPING PAVED AVENUE.

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The Ainu of Yezo

BY

FREDERICK STARR

PROFESSOR OF ANTHROPOLOGY IN THE UNIVERSITY OF CHICAGO.

WHAT the Indian is to the American, the Ainu is to the Japanese. It is probable that before the ancestors of the Japanese entered the islands, the population of all Japan was Ainu. Not only the northern island of Yezo, but the main island, and even Kyushu, is sprinkled over with place-names derived from the Ainu language. The ancestors of the Japanese seem to have entered Japan from the south, driving the Ainu before them northward. Little by little the aborigines have yielded ground, and the different stages in their later retreat are matters of history.

Now they are almost confined to the islands of Yezo and Saghalien. Even in Yezo they have become an insignificant element in the population. There are probably not more than fourteen thousand Ainu of pure blood remaining in the northern island. They are a dwindled remnant of a once considerable population; whether their number is now dwindling is not easy to say. The general belief is that they are decreasing and will eventually vanish; but all seem to agree that the Ainu of the Saru River district are holding their own; about Memuro the number has increased within the past ten years, but this increase is perhaps one of immigration rather than a normal growth; at Asahikawa statistics indicate an increase at the rate of two per cent per annum. Whether the Ainu is decreasing, stationary, or increasing, it is certain that he is being modified in life and thought. Contact with Japanese immigrants, instruction in Japanese schools, the influence of Japanese control,—all are having their effect. In his mode of life, dress, house, ideas and customs, the Ainu is becoming Japanized.

The Ainu is as different fundamentally from the Japanese as the American Indian differs from the Anglo-Saxon. The ethnologist recognises a few great races of mankind. Keane, whose little works on ethnology are well known, recognises four great races of mankind: the Caucasian, Mongolian, Ethiopian, and American (Indian). He calls them by Latin names but his terminology practically amounts to that just given. The Caucasic peoples are characterized by a generally white skin, wavy hair with oval or elliptical cross-section, abundant growth of hair upon the body and face, prominent and relatively large nose, horizontal eye-opening. In these simple, evident, and easily marked characters they differ markedly from Mongolic peoples, who have generally yellow or yellow-brown skin, straight hair with circular cross-section, scant beard and body hair, flat face with broad flat nose and "oblique" eye-opening.

Ah well, in all these respects the Ainu is a Caucasian and a white man. He has failed in life's battle. He has yielded ground before a more hardy, vigorous, energetic and worthy people. The Ainu has truly a white skin when it is washed,—which is but seldom; he has abundant, long and wavy hair which frequently hangs down upon his shoulders; he has fine, lustrous, dark, expressive eyes with horizontal opening; he has a growth of beard which gives him in mature life a patriarchal aspect; while his nose is often thick, it is on the whole large and prominent, and the whole combination of his features suggests that of the white race.

The growth of hair upon the body is notable; so much so that writers and speakers

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generally refer to them as "hairy Ainu." It is probable that they are actually the hairiest population on the globe. True, many individual cases among other white peoples may be found as hairy as many Ainu; but it is doubtful whether the average of any other population is so pilous.

Left to himself the Ainu is a hunter or fisherman with some rudimentary agriculture. His culture, judged by rigid standards, is just above the stage of savagery. His little villages are located with reference to streams and bays and forests; he settled where nature gave a food-supply. In the villages upon the Saru river the village type is simple. The houses are arranged along one side of the single street. On the other side are store-houses, small affairs raised on piles to protect the contents from rats and other animals. The houses are carefully oriented,—their longer axes running east and west. They consist of a single rectangular room with the opening at the west end; in the east end is the sacred window at considerable height above the floor; sometimes there is a door at the west end and this opens into a sort of hall or entry called the shem.

While the door of the house is at the west end, the entrance to the shem is at its south side,—a device well suited to cold weather conditions. At the centre of the house is the open fireplace above which are hung the pots and kettles for food preparation. The floor is covered with rush mattings, which are frequently ornamented with neat geometrical designs. The northeast corner of the room is sacred and in it are displayed the treasures of the household, consisting of lacquered tubs and buckets,—ceremonial cups and bowls, old sheaths and swords, ancient bows and quivers; the walls are hung with inao, and in the very corner is the great stick with its mass of inao shavings, which represents the spirit of the house and serves as a guardian to the inmates. In such a house the place of every member of the family is settled. The master of the house, his wife, the children, each and all know their own places. Between the fireplace and the east window is the place of honor allotted to respected guests.

While such a village arrangement may be typical, it is by no means universal. Thus, in the Tokachi district houses are scattered over the Ainu land, each surrounded by its little space of cultivated fields; store-houses are rare or absent, and are not raised on piles; orientation seems to be a matter of no consequence, and the sacred window may be in the north or west apparently as properly as in the east. The shem continues the axis of the house, and its door corresponds in position with the main door of the house. In some districts the Japanese authorities have constructed model villages for the Ainu.

At Asahikawa the people have been concentrated into a village with regular streets, along both sides of which are erected houses of Japanese-European type made of wood and plaster. It is interesting to notice how the conservative Ainu has in every case constructed a native house of brush and straw and lives alongside the improved residence. Not infrequently it is directly attached to the more pretentious dwelling, the only entrance being through the native house.

In the olden time the Ainu dressed in cloth woven from the fibre of elm-bark. The chief garment, something like the kimono in form, was decorated with characteristic embroidery in white and blue, worked either directly upon the bark-thread cloth, or upon a piece of cloth appliqued thereto. These embroidery designs are to be seen everywhere of the same general character, but there are differences in detail. Leggings are made of the same material and in the same fashion. Shoes are clumsy coverings made of the furred skins of bears, or of fish skin. For ornaments both sexes wear earrings of silver or white-metal; women wear necklaces of great beads probably brought from Manchuria. Men wear crowns or circlets, hung with little flaps of

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THE BEAR AT PLAY

READY FOR THE BEAR FEAST

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cloth, decorated with inao shavings and often adorned in front with a carved representation of the head of bear, fox or bird. To-day in many Ainu towns dress has undergone great change through Japanese influence. The old bark-cloth has disappeared or is retained only in ceremonial garments.

At first sight the stranger is disagreeably impressed by the tattooing of the women. There are three different kinds of tattooing found in lower culture. First, lines may be cut into the flesh with a knife and coloring matter introduced into the wound; second, coloring matter may be pricked with points into the skin or flesh; third, threads dipped in coloring matter may be carefully inserted and drawn under the skin, leaving the colored pattern in subcutaneous lines. Japanese tattooing is done by pricking; Ainu tattooing is by cutting. It is practised only upon females, and is confined to the face and arms and hands. The face tattooing is most remarkable. It is begun when a girl is young and is developed gradually with increased age until it reaches full development when she is prepared for marriage. The cuts are made with a knife, and soot from the kettle is inserted in the cuts, then the color is fixed by a wash made by steeping bark in hot water. The woman's mouth is entirely surrounded by a great moustache-like bordering of brilliant greenish-blue. Not unlikely this tattoo is really meant to represent a facial hirsute growth; as nature failed to give the woman a moustache, art supplied its lack.

The matter of salutation is fixed and regulated for all. The salutation of children by adults, of females by males, of men, are all prescribed. The salutation of men is the most notable. The ceremony consists of three parts, and each of the two men go through the same action. First, the palms of the hands are rubbed together to and fro various times; second, the hands are separated with a graceful curve and balanced up and down, palms upward; with each balancing movement the hands approach the patriarchal beard; lastly, the beard is stroked with both hands from above downward and the hair brushed backward from the temples with the hands. In this elaborate salutation there is no hurrying, and the movements are wonderfully graceful. McGee believes this ceremonial salutation due to an idea of sacredness of hair and considers the whole thing religious. Here he finds the reason for the moustache-shaped tattooing of the women, and it is notable that, in her greeting, the fingers are drawn across the upper lip as if to stroke the moustache.

The inao is a willow, or other stick, whittled with a knife in such a way that the shavings remain attached to the stick. There are different modes of whittling; inao may be male or female; they may be large or small; the shavings may hang loosely in a great mass around the stick or they may be bunched and tied in groups. The inao is at once a prayer, a sacrifice, and a divinity. The great inao in the northwest corner is the house-spirit, guardian of the family. Lesser inao are stuck about the fireplace as offerings to the fire-goddess, the chief divinity of the Ainu. Inao are set up near springs and on the paths to produce good luck and to protect against bad influences. At a little distance from the house, facing the sacred window, there is set up a line of inao, each of which may represent a different divine power. Such a line of great inao outside the house is called the nusa or "sacred hedge." Midway between the nusa and the sacred window is a stake or post which plays a part in some of the most important ceremonies.

The elaborate salutations, the inao in their many forms, and the great sacred hedge all form a part of the Ainu worship. The bear feast, however, is the most famous element in their religion, but is paralleled by a whole series of analogous ceremonies. In each and all of them an animal, taken when young and reared in captivity, is the object of sacrifice; in each and all the creature killed is eaten by the worshippers, and itself participates in this

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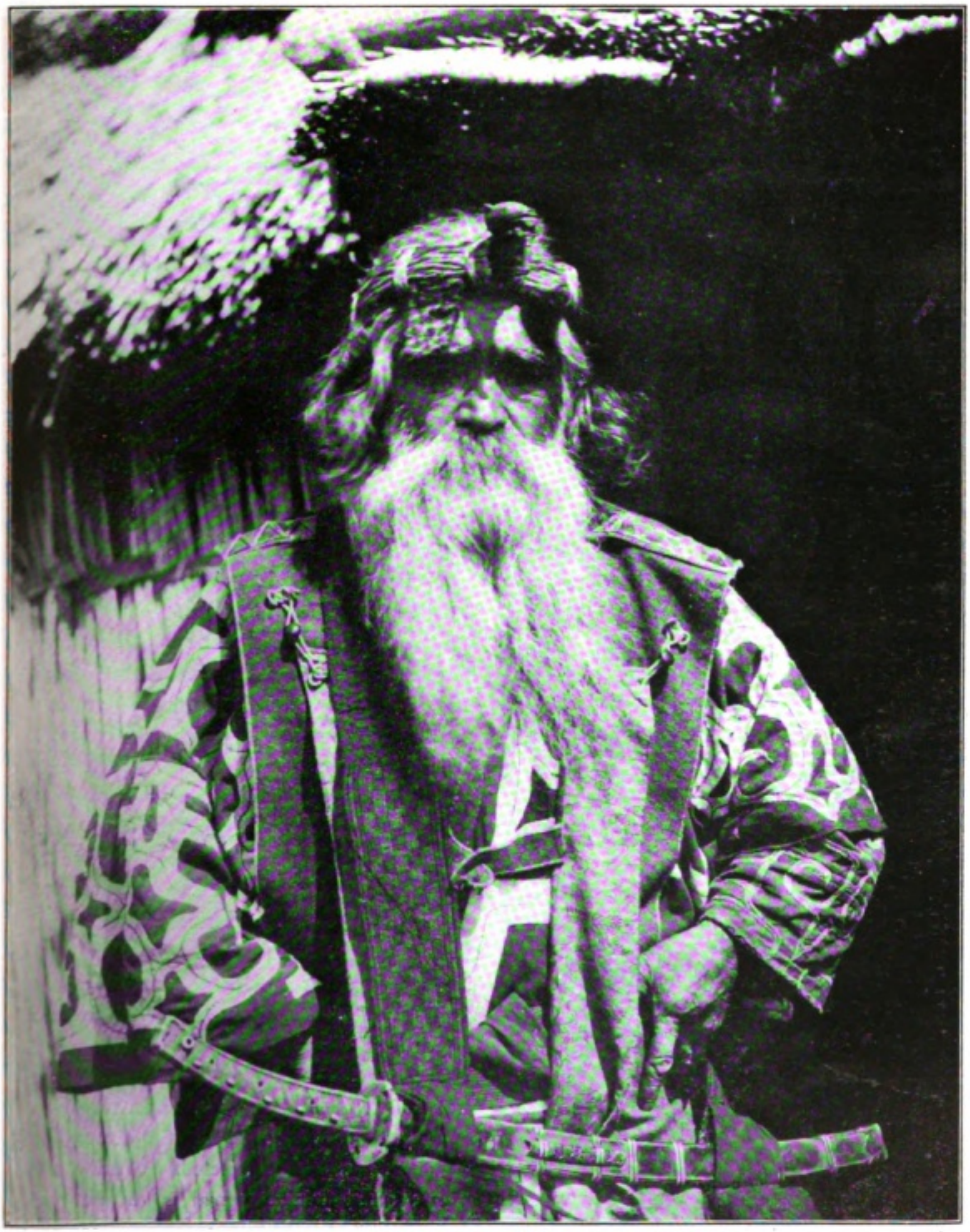

OLD PENRI, PIRATOI I VILLAGE (PHOTO BY KIMBEI.)

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feast upon its own flesh; in each and all the ceremony is a communion service meant to cement the relationship between the god killed and the worshippers. All of these ceremonials are euphemistically called "the sending away" of the being.

Still, not a year passes but what in one or another Ainu town it is celebrated. In the annual bear hunts the Ainu hunters desire to catch a young bear cub alive. The little creature is taken to the village and treated with every kindness. The Ainu women suckle it as they do their own children. When the young animal becomes large it is fed with cooked food from a special feeding-trough. When its presence in the house among the children is undesirable, it is kept in a specially constructed cage of logs and poles built outside the house. From this time onward it is usually fed by one man who is commonly recognized as the bear-feeder. When the animal is quite large it is ready to be sent away. Announcement is made, and preparations for a feast take place. Quantities of millet cakes are made, and millet beer is brewed. On the day announced people come from all the neighborhood. Ceremonies take place within the house, in which the old men go through with a prodigious amount of salutations, and drink great quantities of millet bear. Prayers are offered. Fresh inao are cut in great quantities, and the nusa is made white and clean with them.

THE BEAR CAGE.

Before the nusa the finest mats are laid as a seat for the older men who lead the ceremony. Outside, the bear has been dragged forth from its cage, and fastened by a rope to the post between the sacred window and the nusa. The millet cakes, the beer, the vessels and other objects used in the outdoor ceremonial are all passed through the sacred window. While the old men indoors have been drinking and praying, the women, who in its babyhood gave milk to the little bear, are weeping and mourning at its coming death; other women in a line outside are dancing with hand-clapping and every evidence of joy. One by one the old men come from the house and worship the bear with salutations and libations of millet beer. Finally, the leaders seat themselves with great ceremony on the mat before the nusa, with ceremonial bowls of millet beer and their libation sticks before them. Blunt-pointed wooden arrows, curiously decorated, are distributed by the old men. Boys and young men with bows scramble to receive these from the givers, and at once begins a wild scene of torture of the bear. The object is to shoot the blunt-pointed arrows at the bear with such force that they shall for a moment remain sticking in the suffering animal.

At the same time one or two men with poles prod and drive the bear that is wrought up to a pitch of furious anger by the teasing to which it has been subjected. Finally the worried and frantic animal is caught and dragged up to the mat on which the old men sit. Here it is sprawled upon the ground and a pole is forced between its teeth to gag it;

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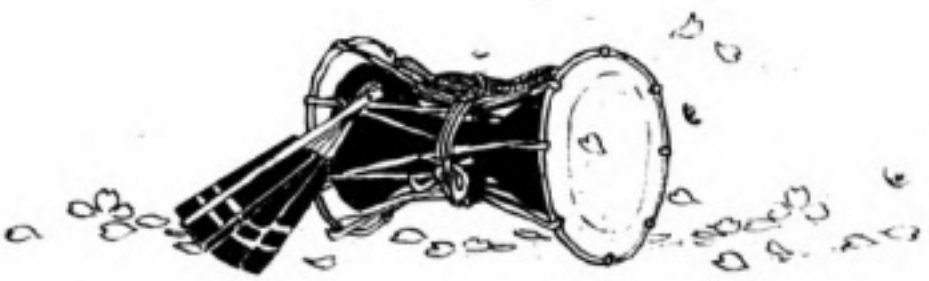
AINU GROUP: SARU RIVER VILLAGE. (PHOTO BY K. KIMBEL.)

a billet is placed under the animal's throat and another upon its nape; then all the young men throw themselves with full weight upon the log in order to crush the breath from the animal's body. One of the black-beards seated on the matting strokes the dying animal's head between his hands, whispering prayers to it as he receives its dying breath. When the poor beast's last gasp is given, its body is ceremonially washed. It is then laid out in state at the edge of the mat before the nusa and is offered millet cakes and libations of millet beer.

Later, after being given some of its own flesh and soup made of its own meat, the body of the animal is ceremonially eaten by its worshippers; its skin and head are decked with inao shavings and beads and ornaments of men and women. The object of the ceremony is to render closer the bond of union between the animal and its worshippers; to continue the kindly influence which it has given to the villagers, and to insure future success in hunting by a constant supply of bears.



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The Story of A Conversion

(From the Japanese.)

Translated by

ARTHUR LLOYD

ASAKUSA ward in Tokyo (I say this, I hope, without prejudice to the thousands of good people who reside within its limits) has the reputation of being about the "toughest" district in the metropolis. It is known to be the favorite haunt of thieves and pickpockets, and the famous palace of vice for which it is celebrated has drawn to it very many of the lowest and most objectionable classes of human society. The Asakusa police acquire a special knack of dealing with the criminal classes. They have to be men of determination and physical strength before they enter upon their duties, and the jujitsu they learn is no mere amusement.

In this quarter, twenty years ago (in the year of grace 1890, if you want me to be very exact) there lived an old woman of great depravity. She shall be nameless (to tell the exact truth, she must be nameless for the purposes of this story, for I do not know her name myself), but you may take my word for it, her depravity was very great.

Many years before this she had entered upon a successful career of moneymaking, and had acquired a very considerable fortune by the simple process of levying blackmail upon innocenent persons whom she would mercilessly torture by means of fictitious slanders of such enormity that her victims would pay considerable sums of money, and pay them over and over again, in order to induce their tormentor to hold her tongue. Japan is not the only country in which an evil tongue has been found to be an extraordinarily effecient means of amassing riches; but, from what I could gather from my informant, amongst all the slanderers of all countries and ages, this wicked old woman "took the cake."

Having by these means gained a respectable (perhaps I had better say a disreputable) competence, she set herself up as a moneylender and made her capital bring forth fruit, some sixty and some a hundredfold, by making quiet advances of money, under the hand, to ladies and gentlemen of her acquaintance who happened to need a little accommodation for temporary purposes about which they did not want the whole world to be cognizant. When these people first went to her, they esteemed her as an angel of mercy, for her manner was suave, and her purse opened readily to the tale of their distress; but no one who once got within her meshes ever extricated himself again, except after a long time, and at the cost of incredible sacrifices; for her heart was as hard as a piece of stone, and she was never contented with less than the uttermost farthing.

Amongst her clients (or victims) was one Watanabe Minoru. He was a respectable man. I am told he was a member of the House of Representatives, sitting for a country constituency. But he had found Tokyo life a trifle more expensive than he could bear, and had sought to cover up the unfortunate emptiness of his purse by an application to the "angel of mercy."

She had another client, one Kinsuke, the worthless son of a respectable family, disinherited and cut off by his father, on account of his spendthrift and vicious habits, who was engaged in ruining his manhood and life in the purlieus of the noted Yoshiwara. But

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Kinsuke, having nothing to lose, stood in no dread of the old woman's malicious tongue. Far from it, he had contrived to learn the secret history of some of her most nefarious transactions, and, with this knowledge in his hands, he had been able to reverse their mutual positions, and had become the blackmailer of the blackmailing old woman. When Kinsuke wanted money, he came and demanded it straight out, there was no question of interest or repayment.

But one day Kinsuke's demands had been so exorbitant that the old lady had refused point-blank to entertain them.

"Do as you like," he said, "I will give you twenty-four hours to think it over. When I come to-morrow, I shall expect to find the money. If it is not forthcoming, I shall go at once to the police station and denounce you."

Whereat the old lady burst into a fury of impotent anger.

"If you are going to the police station," she cried savagely, "I may as well give you something to go for."

And seizing a sharp-pointed kitchen knife (debabocho) that lay on the dresser, she made a vicious attack on Kinsuke.

But Kinsuke was the stronger and the more active of the two, and the struggle that ensued ended in the kitchen knife being plunged into the heart of the old woman, who fell in a bleeding heap on the floor, close to the entrance to the house. Kinsuke made sure that she was dead, then, leaving her where she had fallen, seized the money box and made his way out of the house.

But just as he was going out of the door Watanabe Minoru arrived, he having come to see the old lady about the renewal of a loan.

"Hallo!" he exclaimed, when he saw the well known money box in Kinsuke's hands. "Hallo! You've been trying to steal, have you?"

And he grabbed Kinsuke by the neck and tried to detain him.

But Kinsuke was a skilful wrestler, and after a sharp but severe struggle succeeded in throwing Watanabe into the house, where he fell across the dead body of the poor old woman, with his sleeves and skirts mopping up the pool of her still warm life-blood.

In this condition he was found by the police.

* * *

The trial went very much against poor Watanabe Minoru. He had been found by the police standing in a half-dazed condition over the prostrate body of the murdered woman, his hands and clothes covered with her blood. That was in itself circumstantial evidence quite sufficient to hang him. It was true that the old woman's money box could not be found, and that there was no cash to speak of found on Watanabe's person. The fact only served to make his guilt more evident in the eyes of police, prosecutors, and judge.

The story of the peccadilloes which he had toiled in vain to cover up by application to the old lady had been brought to light in the course of the preliminary investigation, and the authorities promptly framed a theory which seemed to account satisfactorily for the whole crime. It was evident, they said, that Watanabe, reduced to extremities, had made a last unsuccessful application to the woman; that she, apprehensive of possible danger, had concealed her money box in some safe place not yet discovered, and that Watanabe, in a fit of despairing rage, had murdered his benefactor with the first weapon that came to hand.

For it is strange what revulsions of sentiment can be brought about in moments of popular excitement. The wicked old woman, lying in her pool of blood, became in popular estimation a martyr and a saint,—her long list of crimes and falsehoods being forgotten and forgiven. And Watanabe, the good husband and master, the highly respected member of Parliament, fell at one drop from the highest place to the lowest. His peccadilloes, which had been but an unfortunate incident in an

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otherwise blameless career, were magnified into a long series of luxury and unscrupulous evil living; there was no bad word in the Japanese language (which possesses just as many of those expressions as any other civilized tongue) that was too bad for him, and certainly, had not the police taken good care to keep him under lock and key, he ran a great danger of being lynched.

It was in vain that he protested his innocence. He was committed to prison at the conclusion of the preliminary investigation, and was there left to languish while the slow machine of the criminal law took its tardy and leisurely course.

Ah! where would a man be in the hour of his distress and need, if he had not his wife to comfort him? Mrs. Watanabe is very probably in the habit of "combing her husband's hair" for him in the privacy of the nuptial chamber. History does not record those intimate scenes, except in the case of ill-regulated families, such as the house of Mr. and Mrs. Caudle. But Watanabe's home was no ill-regulated one, and his wife, with true wifely instinct, knew quite well that her husband was innocent of the charge.

And where would the world be if there were not occasionally heroes, who remained heroic, even in the eyes of their valets? The old retainer, Kichibei, knew more of his master than any other living person except his mistress, and he was equally certain that Watanabe Minoru could not possibly have committed so terrible a crime. So, in the teeth of an angry and fiercely savage public opinion, Kichibei and his mistress maintained their belief in Watanabe's innocence.

But what could they do against a vindictive world?

It is a natural instinct, in spite of all the dictums of philosophers and sophists to the contrary, that, when a man is in the bitter pains of a cruel misfortune from which there is no human means of escape, he betakes himself to prayer.

Kichibei and his mistress were in that condition: bereft of all hopes of human succour, they turned to the divine compassion and went from shrine to shrine and temple to temple with vows and entreaties.

There is in the Fukagawa ward of Tokyo, a ward very little known to foreigners because it lies on the other side of the river, and because no one goes there unless he is absolutely obliged to do so for business purposes, a popular Buddhist shrine dedicated to Fudō Sama. Fudō is an angry deity. He has an angry scowl on his face, and a savage glare in his eyes. He stands, with a drawn sword in his hand, in the midst of flames which are strikingly suggestive, to western eyes, of a certain warm place which we all of us would fain avoid even to mention. But he is only a symbol of the frowning Providence which oft-times conceals a face of a very different order. The flames are the flames of suffering, the angry face and glaring eyes are directed against those ills which cause suffering, and the sword, like that of the Archangel Michael, is used for the protection and deliverance of mankind. He is said to be a trustworthy being, is Fudō Sama, and he is made a repository for many human woes.

It was at this shrine that Kichibei and his mistress chanced to meet one morning. They had both been going round the popular shrines of the metropolis, and a happy chance had brought them together at the sanctuary.

Having finished their devotions, they retired to the little garden that surrounds the temple, and there Kichibei, squatting on his heels before his mistress, who had seated herself on one of the garden benches, poured forth his lamentations.

"I fear," he said, "that our efforts to save the master are all in vain. For these three weeks now I have been going ceaselessly, making vows and prayers, but Heaven does not seem to listen. And you, Madam, too—"

"Yes, my prayers for my husband have never ceased, and never will cease. And yet

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how incomprehensible it all is! A good husband, a generous master, the helpless victim of a charge of which he is absolutely innocent, and against which it is impossible to fight! And not one of the gods of Japan to step in and see that right is done. It is so hard!"

"Yes, yes," sobbed Kurazo (there are moments when tears come more readily to men's eyes than to those of women) "and such a kind master! Surely one of the gods will listen!"

It was but poor comfort that the good souls were able to give one another. But even the opening of a grief is a comfort to an overburdened heart, and though neither of them could see, or speak of even the faintest ray of good hope, yet the very sympathy that each brought to the other was not without its solace. And in the meantime, some one must have heard them (they remembered afterwards that they had been sitting within earshot of Fudō Sama's image).

For, from behind the bushes there crept a man, whom neither of them knew by sight, and he prostrated himself before them. His face was twitching with emotion and distress, his eyes were flowing with tears, his whole frame shook with his sobs.

"Excuse me," he said speaking rapidly, as a Japanese does under the influence of great excitement. "Excuse me. I am Kinsuke. I am the man who murdered the unhappy woman at Asakusa. I tricked Watanabe myself, and thereby thought that I had covered up all the tracks that might lead to my being identified with the commission of the crime. I hoped to lead a happy life with the money I stole. I even had thoughts of turning over a new leaf and becoming a respectable member of society. But my conscience has not been easy. I lived in constant fear of detection and discovery.

"This morning I have listened to your conversation, and my eyes have been opened to the full extent of the misery which my evil deed has entailed upon innocent persons who have never done me any harm. I see now that there is something worse than punishment, —the possession of a bad conscience, and I will take immediate steps to procure ease of mind for myself and a restoration of happiness to you."

And with this, the man rose up and walked swiftly away. He must have gone straight to the police and given himself up, for it was not many hours before Watanabe Noboru returned to the embraces of his loving wife, and the tearful welcome of the faithful Kichibei.

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TWILIGHT SHOWER

The passing shower
Is not yet dry, but in drops glist'ning lies
Upon the pine-tree by the bower,
And th' evening mist already 'gins to rise
This autumn's twilight hour.

Translated by H. Saito

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FAMOUS CASTLE OF NAGOYA.

Nagoya Exhibition

WITHCUT publicity or blare of trumpets the people of Aichi Prefecture have been busily engaged for the past year in carrying out an extensive undertaking, the Nagoya Exhibition, which celebrates the founding of the city of Nagoya three hundred years ago, and which opens its gates on March 16 to the throngs of people who will visit it during the ninety days of its existence.

This is the tenth exhibition to be held within the Empire, and in several respects it is on a larger and more entensive scale than any of the former ones. The land set apart for exhibition purposes by the city of Nagoya is one hundred acres, there are forty buildings, and the cost of the enterprise, which is close on to a million yen, has been borne by Aichi Prefecture. Within the space of a year the work has been pushed to a finish, and every detail is complete before the opening day.

The long line of white exhibition halls are most imposing, while special buildings are grouped around them. In front of the main entrance there is a large cascade arranged in a basin, and surrounded by ornamental shrubs and flowers. Directly in front of this is the main entrance to the exhibition, an archway surmounted with three towers that are crowned by domes. Underneath the archway are four huge, plain bases upon which rest Grecian pillars.

On either side of this archway there are wide curving colonnades crowned by balustrades on which are seen flower urns. The colonnades terminate in small towers which are used as ticket offices. On the right hand side are seen special buildings erected by

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THE LARGE WHITE EXHIBITION HALLS

city or fu containing articles for sale. The most attractive of these is that of the city of Nagoya, a reproduction of the famous Nagoya castle.

Entering by the archway, the entrances to the exhibition halls are on either side. These halls are very large with wings, and rows of windows are arranged near the ceiling and over the booths, making an unusually good place for the display of articles. The visitor passes then into a park where a beautiful landscape garden has been laid out. The gardener has made the most of hill and tree, and many ancient stones brought forty miles by ship have been arranged among the flowers and shrubs. In a prominent place is a music pavilion which has a granite base, and dome ornamented with musical signs, while it is surrounded by an iron fence made to represent musical notes. To the left are large separate buildings, one an exhibition of machinery, the other the patent building. Near the music pavilion a small building where a special silk display is made.

On a hillside is placed a guest house, a reproduction of Kinkakuji, the famous temple of Kyoto, where notable guests will be entertained during the exhibition period. To the left of the machinery hall is found a small but picturesque building between two ponds. It is the building erected by the Imperial Household to serve as a special exhibit of forestry. Here are seen many different kinds of wood from the forest reserves of the Imperial family, and among the trees on the hillside and in the pond, will be shown the various methods employed in felling trees, and transporting logs. The ceilings are paneled with different kinds of wood, and the supports of the roof are rough trunks of trees that represent different species. It is the first time that the Imperial Household has taken part in an exhibition in Japan.

GUEST HOUSE.

A handsome building that adds much to the attractiveness of the grounds is that erected by the Formosan Govern-

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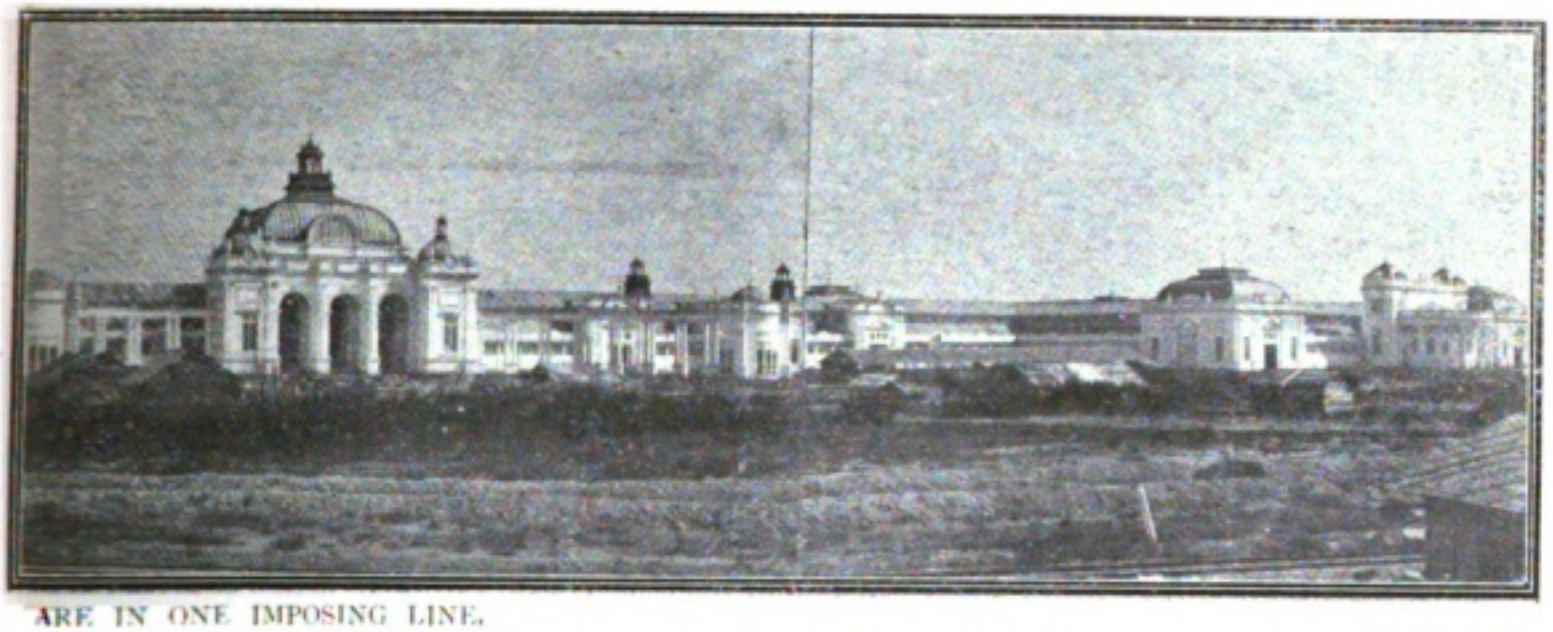

ARE IN ONE IMPOSING LINE.

ment, for a special exhibition of things from Formosa. In the rear of this building are two theatres, where the Nagoya dancers will have performances.

Never before have amusements been a feature of a Japanese exhibition, but the Nagoya enterprise outshines all its predecessors in this regard. There is a street devoted to entertainments, where can be seen jugglers, panoramas, scenic railways, moving pictures, imported specialties from the United States, and everything the small child or the grown-up desires. Prominent among the entertainments provided is a spectacular electric scene called "The Battle of the Japan Sea," which is a faithful and life-like reproduction of this historical event.

In many respects this exhibition differs from any other held in Japan. All Japan has contributed exhibits, making the display of articles more extensive than at former exhibitions. Another distinguishing fact is that Aichi Prefecture, in which Nagoya is placed, has contributed the entire sum of money needed to carry out the big scheme.

The Imperial Household has never taken part in an exhibition before, nor has the Formosan Government made such a large

VIEW OF NAGOYA.

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PATENT BUILDING.

WING OF EXHIBITION HALLS.

MACHINERY HALL.

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FORESTRY BUILDING ERECTED BY IMPERIAL HOUSEHOLD.

display. Again, the portion set apart for amusement purposes will make a unique feature of the exhibition.

Nagoya within the part few years has made great strides in progress, and now ranks as one of the leading cities of the Empire, and, situated on the Tokaido, is in the centre of traffic between Osaka and Tokyo. It has long been famous for the castle that looms up high above the city, the roof of which is ornamented with golden dolphins eight feet high.

This castle was founded three hundred years ago by twenty feudal lords as a dwelling place for the son of Ieyasu. It is a natural fortress, for on one side is the ocean, on the other a mountain range, while the large rivers flowing down to the sea cut off the enemy on the north and south. Nagoya has always been a thriving place, and is one of the cities of Japan where modern methods are rapidly gaining ground. It has long been noted for its cloisonne and porcelain industries, and for many small articles such as chop sticks and fans which are well known throughout the Empire. Near Nagoya are the forests of Kiso, and this city becomes a distributing point for lumber. Nagoya was the first city in Japan to make clocks, and has always taken a leading part in this manufacture. At present Nagoya is known for the making of violins, two hundred workers being employed in the factory. Aichi Prefecture has done much to improve the condition of the harbor of Nagoya, and a large sum of money is soon to be expended upon it.

As the exhibition celebrates the founding of Nagoya in the year 1610, there will be a continuous round of merrymaking. The sacred cars containing shrines that have been long resting in old temples, since overhead wires of a modern city have prevented them from seeing the light of day, will be brought forth and drawn through the streets. There are to be processions when old costumes, worn in the days when Nagoya was young, will be seen. In the evenings rival manufacturers of fireworks will send off their most beautiful fire flowers. Each day the entire city will be decorated, a blaze of flags by day, and brilliant with lanterns at night. The big exhibition buildings will be illuminated with electric lights each evening.

From all parts of Japan pilgrims on their

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annual journeys, will turn their steps to Nagoya. Learned societies of every description will gather to hold discussions. Art treasures are to be displayed, and experts in flower arrangement and the tea ceremony will show the correct manner for these forms of Japanese etiquette. Another attraction that should itself draw many visitors to Nagoya is the cormorant fishery. The methods of obtaining the fish, by allowing the birds to do the catching, and then taking the fish from them, is one of the most picturesque methods of fishing in Japan, and will form one of the attractions in Nagoya during the exhibition months.

THE MUSIC PAVILION.

The Tiger and the Fox

(JAPANESE FABLE)

ONE day a Fox wandering through the forest, suddenly met with a fierce Tiger. The Fox was frightened out of his wits, and looked about for some avenue of escape, but retreat was impossible.

The Tiger delighted at the prospect of a fine dinner, opened his monstrous jaws to devour the victim.

The cunning Fox saw at once that his own strength would not avail him in such a tight place, but that he would have to make the most of his wits.

"Tarry a little," said the Fox, assuming a haughty, authoritative tone, "You seem to imagine that you are the strongest animal in the world. Oh! How little you know! Have you never heard that I have been appointed king of all the beasts, and that I have become even more powerful than you?"

"What!" exclaimed the Tiger, "I have never heard of such a thing. You lie!"

"If you do not believe me," retorted the Fox, "I will prove it. Come follow me, and you shall see how all the beasts of the forest fear me."

So the Fox began to strut along with great dignity, and the Tiger followed close at his heels.

No sooner had the animals in the forest seen the Tiger and the Fox than they fled away in fright.

"Now," said the Fox in triumph, turning to the Tiger, "you have seen for yourself how I lord it over the other beasts."

The Tiger taken back at this demonstration of the supposed power of the Fox, turned and left without another word.

Hence the Japanese expression, "Tora no i o karu kitsune," or "The fox borrowing the dignity of the tiger."

S. AKIMOTO.

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Around the Hibachi

Despair

BUNZO did not call on her that evening as he had promised. He stayed at home until noon the next day when he went to see her.

As he was intimate with her family, he entered the house without knocking at the door, and walked into the parlor, where he found Ayako and Haruko alone. He patted their heads and asked them if their sister had recovered from her illness, and if he could see her.

"Sister has gone somewhere with mother," replied Ayako.

"What! She has gone away, do you say?" As Bunzo said this he felt his heart beat.

"Your sister," he said again, "generally stays at home and gives you lessons at this time of the day, does she not?"

"Sister will no longer teach us," remarked Ayako.

"She will not teach us any more," repeated Haruko.

"Is your father at home?" inquired Bunzo.

"No, he isn't. You must know my sister is very ill. She cried all last night."

"You don't mean that, do you?"

"Yes, so O-Mine said, and I myself saw her eyes all red and swollen."

Bunzo remained in meditation for awhile, then he shuddered as if from cold.

He took his leave abruptly and returned home without the slightest knowledge of how he got there. He felt as though he were standing on a giddy height, looking down into a deep ravine. His head was dizzy and all sorts of thoughts began to turn around in it, as in a whirlpool. In the bewilderment of his senses, it seemed as though the echoes of a distant cannon had been resounding around him, and as though he had been left alone in an endless forest and had lost his way. He was not thirsty, but his throat was unpleasantly dry. He wept, but without tears. Bitter smiles played around his mouth, and he could not help a groan escaping from his lips. Again and again he said:

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"Umeko will no longer see me."

Presently he began to wonder what had caused this change, and what were the reasons why she would not see him. "Why does she not tell me about the trying circumstances in which she is placed?"

He was lost in such reflections, when a voice made itself heard behind him: "My young master!" Bunzo turned around in surprise and found a servant holding out a letter. He took it from his hand. It was from Umeko. Without opening it, he seemed to know its purport. He sat still, his head bowed, as though he expected to be shot. At length he gathered up courage to open the envelope and took out of it a little scrap of paper, on which was written as follows:

"Please excuse me. All our prospects have disappeared like a bubble, and I am obliged to go to Tokyo. My heart is full of bitterness and rent with pain. Yet I have no control over the matter. This must be what they call destiny. I cannot but obey it. The event which I long feared would happen has really taken place. And so, my dear, pray forgive me, and forget me. Please do not worry about me, for I could be of no service to you. Never seek to see me again.

Yours sincerely,

UMEKO."

When Bunzo had finished reading the letter, he fell backward as though pushed from in front by some invisible hand. He dropped the letter. Presently he picked it up again and read it over.

"To Tokyo," he cried faintly, and again let the letter fall. Despair, like heavy lead, now began to oppress his heart. He quickly brought his hands together on his breast and straightened his coat.

"A man who is mortally wounded must always be as calm as I am.

"Yes!" he said to himself, "she came to me like a phantom, and has left me like one too. This is only what ought to be. I am well prepared to meet it."

In reality, however, he was not in the least prepared to meet it. He had made but a feeble effort to deceive himself.

"Ah! I see," he continued, "it is quite impossible that she could ever have loved me. Her disposition explains everything. 'I can be of no service,' it is rightly said." And he smiled bitterly.

"She was not conscious of her own charms, and it is no wonder that when trouble came to her, she could easily abandon one who is but a poor student, as I am."

Yet when Bunzo recalled the tender words of Umeko, her smiles, her beautiful eyes which shone with love and happiness when they met his, an unbearable agony filled his heart. Like a mad man he beat his head against the wall, and, burying his face in a cushion, wept for a while without tears.

HE READ IT OVER AGAIN.

T. TADOKORO.

From Japanese of Musashi-no.

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The Exiled Abbot

HIS WARDERS WERE DEEPLY TOUCHED

DURING the reign of the seventy-seventh Emperor of Japan, Goshirakawa, —His Reverence Shunkwan was Lord High Abbot of the famous Buddhist temple,—Hoshoji. The position of Lord High Abbot of such a temple was a much coveted one, for the Imperial Court itself leaned towards Buddhism, and Hoshoji was the richest and most powerful temple in the land.

It was here that His Majesty sought peace and solace after days filled with perplexing worries of affairs of state. The temple building was an imposing specimen of architecture, and the vast domain surrounding it practically constituted a principality. It was a day's journey in any direction through the great rice fields and orchards of pears and persimmons. The ground was leased, the temple taking a share of the crops in lieu of rent, as was the custom of the times, and after subtracting the choice portions of this vast amount of produce, the balance was disposed of at a good profit in the neighboring market towns and ports.

The reputed wealth of Hoshoji was indeed fabulous. The interior of the temple well substantiated its claim to great riches, since it was the repository of the most exquisite specimens of art. The walls and ceilings were covered with a bewildering pattern of intricate arabesques carved out of fine wood, and thickly spread with a protective sheath of hammered gold. Its silken scrolls bearing pictures were priceless art treasures, while the benign image of Amida, half hidden in its curtained tabernacle, gleamed with a jewelled splendor that dazzled the eye.

Scores of shaven priests in robes of rich brocade offered up prayers in the various chapels, and before the great high altar prayers were borne heavenward day and night on clouds of perfumed incense.

The executive offices, libraries, well stocked godowns, cloisters and pagodas, as well as the palatial apartments set apart for the Abbot, were all regally imposing and artistically perfect.

In the midst of all this splendor reigned Shunkwan, and it can well be imagined that the great learning and literary talent of the priest found ample scope in such luxurious surroundings. His high position gave him a titular rank next only to the princes of the blood, and he was also honored and revered as a sage and holy man. The members of the Imperial Court heeded his words, and the Emperor Goshirakawa himself considered his advice second to none but that of his chief counsellor, the Taira no Kiyomori.

Now sometimes ambition soars too high, and Shunkwan grew restless in the knowledge that the great Taira stood above him in the regard of the Emperor, and planned to accomplish his overthrow. Some historians claim that Shunkwan in his plans was prompted by nothing but the spirit of loyalty, and that he had good reasons for doubting Kiyomori. Others again declare

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that he was actuated by his great desire for power. But this as it may, the fact that the Lord High Abbot plotted the overthrow of the Taira is undeniable.

Shunkwan took into his confidence two high court nobles, the one, Narichika Yasuyori and the other Yukitsuna by name; and this was the Abbot's undoing. For on the very eve of the accomplishment of their design, Yukitsuna turned informer.

Although the Emperor was bitterly grieved, there remained nothing to do but to sentence both Shunkwan and Narichika to a life-long exile, and they were accordingly banished to the island of Kisai.

A year later Narichika was pardoned, and brought back to the mainland, but for the proud priest no pardon was forthcoming.

Week after week, and month after month, he waited for the deliverance that he felt would come. Day after day, and until far into the night, he would sit on a rocky promontory which jutted out into the sea, and strain his yearning eyes towards the distant coast of his beloved country.

The island of his exile was a well-nigh deserted one, and but for the changing guards, who were forced to maintain complete silence before their prisoner, he saw no human face, and never heard the sound of a human voice.

At break of day he would seek his rocky outlook and gaze over the ocean, until the gathering darkness blotted it from his sight.

Gradually a dull apathy began to encompass his soul, and even his warders were deeply touched at the sight of his sorrow. He grew weaker and weaker, and yet each day he would drag his tottering limbs to the coast, and with infinite pain would climb among the rocks to begin his melancholy vigil. His guards soon saw that life itself could not much longer survive such hopeless, deadly grief.

One evening, when the guards went to escort him back to the straw-thatched hut which served him for a shelter, they found the Abbot standing alert and eager, peering across the empty space of water with an illuminated face.

When he heard the footsteps of his guards, he cried out brokenly, pointing over the ocean with a trembling finger,—

"See, see! The land, the land! How fast it approaches. They are standing on the shore and waving me a welcome! Oh how they smile with pleasure! And see! my favorite cherry tree all abloom! Ah, it has been a long time indeed!"

He turned towards the guards, and his face was deathly pale. "Come!" they said kindly, breaking the rule of silence. "Come! It is late, my lord, and you must return to your hut."

Shunkwan gazed at them for a moment in silence, the rapturous expression fading from his face, then with one more glance in the direction of the invisible mainland he murmured—"Hopeless!"

He took one step in the direction of his guards, then lurched and would have fallen had they not caught him in their arms. When they raised his face, they saw at once that the broken spirit had fled.

DELANO EASTLAKE.

Soul of the Samurai

HE lived a frugal life, and never wore silk garments when he went to the Shogun's court, but was always clad in cotton. Another peculiarity about Okubo Hikozaemon was that he never appeared without a long sword in his belt which measured over five feet. And when he walked along the corridors of the Shogun's palace, the court dignitaries would often stumble against it. This would bring forth a volley of wrath from the hot tempered old man who considered it an insult to the spirit of the samurai, as he called his sword.

But his eccentricities were often overlooked as he had long served the Tokugawa family. He was sixty-three years of age when Iyemitsu

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succeeded to the Shogunate, and in his youth he had been a samurai under Iyeyasu, the founder of the Tokugawa family, and had also served Hidetada and Iyemitsu, the son and grandson of Iyeyasu. At one time he had ranked as a daimyo with an income of 23,000 koku of rice, but when his nephew fell into disfavor with the Shogun, his lands were confiscated, and he was reduced to the station of a samurai. He still remained true and loyal to his master.

CUT RIGHT ACROSS A VALUABLE SCREEN

Although his income was barely sufficient to support his own family, he kept in his household three hundred ronin. Fearless as to what he said in the presence of the Shogun, he was regarded as a diplomat of the first order, and few proved a match for him in this regard.

Even though he was looked upon with the greatest reverence due to his age and long service, his sword was a trouble to the court attendants, who signed a petition to the Shogun asking him to take some action in the matter.

One day the Shogun summoned Okubo to his presence and said :

"Your sword appears to be too long and heavy for such an old man. You might as well shorten it a little."

Okubo most respectfully acquiesced and returned to his home. The courtiers on hearing this felt very much relieved. But what was their astonishment the next day when the irrepressible old man came to the palace with the end of the scabbard shortened, but the bright naked steel of the sword protruding. It was dangerous to approach him.

He had hardly arrived until the great lords of Kaga, Satsuma, Awa and Chigen were about to retire from the presence of the Shogun. Okubo, in his endeavor to sit on the floor and make the proper obeisance to the illustrious personages, cut right across a valuable screen with the lower portion of his sword.

The Prince of Kaga was the first to address him saying :—

"What is the meaning of this?"

Okubo replied that he considered it a lack of respect to be too near his person, and had retreated to the rear, and so caused the unforeseen accident. The Prince of Kaga, he said, was, unlike himself, a great magnate, and possessed a large number of retainers, and he would certainly be gracious and have the screen repaired at once. He then retired from the court and left the Prince of Kaga to do his best to mend the cut in the screen.

This state of affairs continued for sometimes until the Shogun once again called him to his presence, and said :—

"It was my intention to have the sword as well as the scabbard made shorter, instead of which you have only cut the scabbard."

Okubo turned toward the Shogun with fearless attitude, and answered :—

"Even so, if such is the wish of your Serene Highness. The sword is the soul of

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the samurai, and your command to sever my sword is equivalent to an order for me to cut my own spirit. Moreover, the blade I carry is an historical one, bequeathed by my ancestor, Utsunomiya Kintsuna, who rivalled Masashige in bravery. In the battles in which I fought for your grandfather, Iyeyasu, I wore it, and several times I was able to save his life by means of this weapon. I have rendered some humble service to the Tokugawa family, and if your Highness wishes to give me recognition, be kind enough to reconsider your order with regard to my sword. If you still insist, there is no alternative but to end my useless life." He then prayed to the departed spirit of Iyeyasu, and prepared to commit harakiri.

At the mention of the name Iyeyasu, the Shogun hesitated, and soothingly remarked :—

"I was quite unaware that the sword you carry had such a glorious history. So forgive me. But as for the sword, I should deem it a great favor if you would present it to me. I am greatly interested in it, as it once guarded the person of my grandfather. I wish to have it by my side day and night, in order to remember your great service. And as the sword is your spirit, it will prove a treasure and a safeguard to the house of Tokugawa, even in the event of your death. In the meantime, I will present you with another sword, one that was given personally to me by my grandfather."

So saying, the Shogun handed him a short but famous sword. The diplomacy of Iyemitsu proved a match for that of his retainer.

Y. Morono.

The Pond of the Demoness

FAR away from traffic, in the depths of the forest, and fifty miles from the town of Gifu, that forms the boundary of three provinces,—Mino, Omi and Totomi, there is to be found a body of water known by the name of "The Pond of the Demoness."

Peaceful it lies, reflecting in its clear depths the verdure of the surrounding trees. Yet there is a terrible tale related of this placid pond which makes the wayfarer hasten his steps if he happens to find himself in its vicinity at dusk.

Over a thousand years ago there dwelt in the clan of O-gaki a wealthy farmer named Dembei Ishihara. He was possessed of land that covered one town and eight villages. One year a great drought prevailed in this district, and for three months not a drop of of rain fell. The young rice plants withered, and the vegetables were scorched in the burning sun.

The villagers gathered daily around the shrine on the top of the mountain, beat their drums, and rang their bells, praying for rain. But there was not a particle of moisture in the air. The water of the river and the wells became gradually exhausted, and famine stared the whole district in the face.

In spite of this misfortune, the villagers found Dembei to be a most liberal and sympathetic friend. He freely gave away such rice and wheat as he had kept in store. But even his wealth was not inexhaustible, and in a short time Dembei and his family were among the sufferers.

One day Dembei was walking through his devastated farm, his heart was heavy and his head bowed, when he saw upon the ground a small serpent of a peculiar shape and color.

"Hark, serpent!" "said the farmer, kneeling down. "Listen to my prayer in behalf of my fellow countrymen. This drought has now brought us to the brink of starvation, and I beg you to use your power to rescue us. If you answer my supplication for rain, I shall begrudge you nothing on earth that you desire."

The serpent nodded, and wriggled away out of sight. No sooner had it disappeared than suddenly the sky was overcast, and the rain began to fall in torrents. So the inhabitants of the district were not only saved from ruin, but enjoyed a good harvest in the fall.

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Now, one night, while Dembei was sleeping, the serpent appeared to him in a dream, and bade him send one of his daughters to the pond, as he wished her for his bride. He could not do otherwise than comply with the wish of the serpent, and gave his promise.

In the morning Dembei related the matter to his daughters. The elder sister positively refused, but the younger knew that something dreadful would happen should the serpent's will be crossed, and she determined to sacrifice herself for the welfare of her family, as well as the town.

She was seen one day working at her loom, and then she suddenly disappeared. A thorough search was made, but she was nowhere to be found. Dembei and his kinsmen concluded that she had been carried off to the pond by the serpent.

Dembei lamented the fate of his daughter, but he was powerless to cause her return home. At last he sent a messenger to the pond, asking the serpent to allow his daughter to visit her home for a few days. The messenger took a fine toilet set, placed it upon a tray and sent it floating on the surface of the water. The tray drifted to the centre of the pond, and then a wave swallowed it up.

Not long after this the daughter returned to her home to the great delight of her family. She was as beautiful as ever, and there was nothing about her manner or speech to betray any evidence of her weird experience.

It was on her second visit that the girl felt a strong desire to sleep, as it was a warm afternoon. Her mother led her into a large room, eight mats in width. But before she left her, the daughter asked her not to open the door, or pry into the room. The mother wondered at the strange request, but promised not to disturb her. Then the daughter tightly closed the door and laid down to sleep.

But curiosity got the better of the mother, and she could not withstand the temptation to look inside the room. She crept on tiptoe and pushed aside the sliding door a little,—just enough to be able to peer within. She started back in fright. The sight that met her eyes was so terrible that she fainted and fell to the floor. Instead of her daughter, there was a dark, gigantic serpent spread out all over the eight mats of the spacious room.

The noise made by the woman's fall awakened the sleeping serpent. Instantly it assumed the form of Dembei's daughter, and she came forth weeping bitterly, and crying "Never, never can I visit the home of my parents again."

Long after this event, a hunter ventured to go up on the mountain near the pond. On his way home he met a beautiful woman. She spoke to him and said that she had a request to make.

"To-morrow evening," said the strange woman, "you will observe two serpents arise from the pond and ascend towards the sky. One will be black, the other white. Now, I ask you to shoot the white serpent. If you refuse me this favor, both you and your family will be poisoned."

She had scarcely finished talking when she faded into thin air. The hunter felt uneasy, but to shoot the white serpent he must. At the appointed time he waited his chance. As the woman had predicted, the two serpents rose out of the water enveloped in a cloud.

The hunter took aim and let his arrow fly. It carried true, and the master-serpent of the pond fell wounded to the earth, and crawling away was transformed into a rock. This rock stands to-day not far from the pond, and is known as the Hachijo-Iwa or "Eight Mats Rock." As for the demoness, she vanished quickly, and although Dembei and his wife often searched for her, they never saw or heard again of their unfortunate daughter.

S. AKIMOTO.

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BALANCE SHEET

LIABILITIES	YEN	ASSETS	YEN
Deposits	86,162,862.51	Loans and Advances . .	72,828,814.46
Bills payable	236,946.36	National and Local Loan Bonds	16,071,481.73
Due to other Banks. . .	242,094.23	Corporation Loans . . .	141,584.00
Sundry Accounts . . .	87.06	Other Shares	4,892,906.40
Capital.	20,000,000.00	Due from other Banks. .	88,811.93
Net Profits for this term .	875,241.10	Sundry Accounts . . .	72,175.70
		Grounds and Buildings .	3,696,497.43
		Grounds and Buildings for the Banking Business .	492,301.37
		Cash and Treasury Bills .	9,232,658.24
Total	107,517,231.26	Total.	107,517,231.26

PROFIT & LOSS ACCOUNTS

The above distributed as follows:

	YEN		YEN
Net Profits for this term .	875,241.10	Reserve Funds	400,000.00
		Dividends.	350,000.00
		Bonus and Allowances .	59,650.00
		Carried forward to the next term	65,591.10
Total.	875,241.10	Total.	875,241.10

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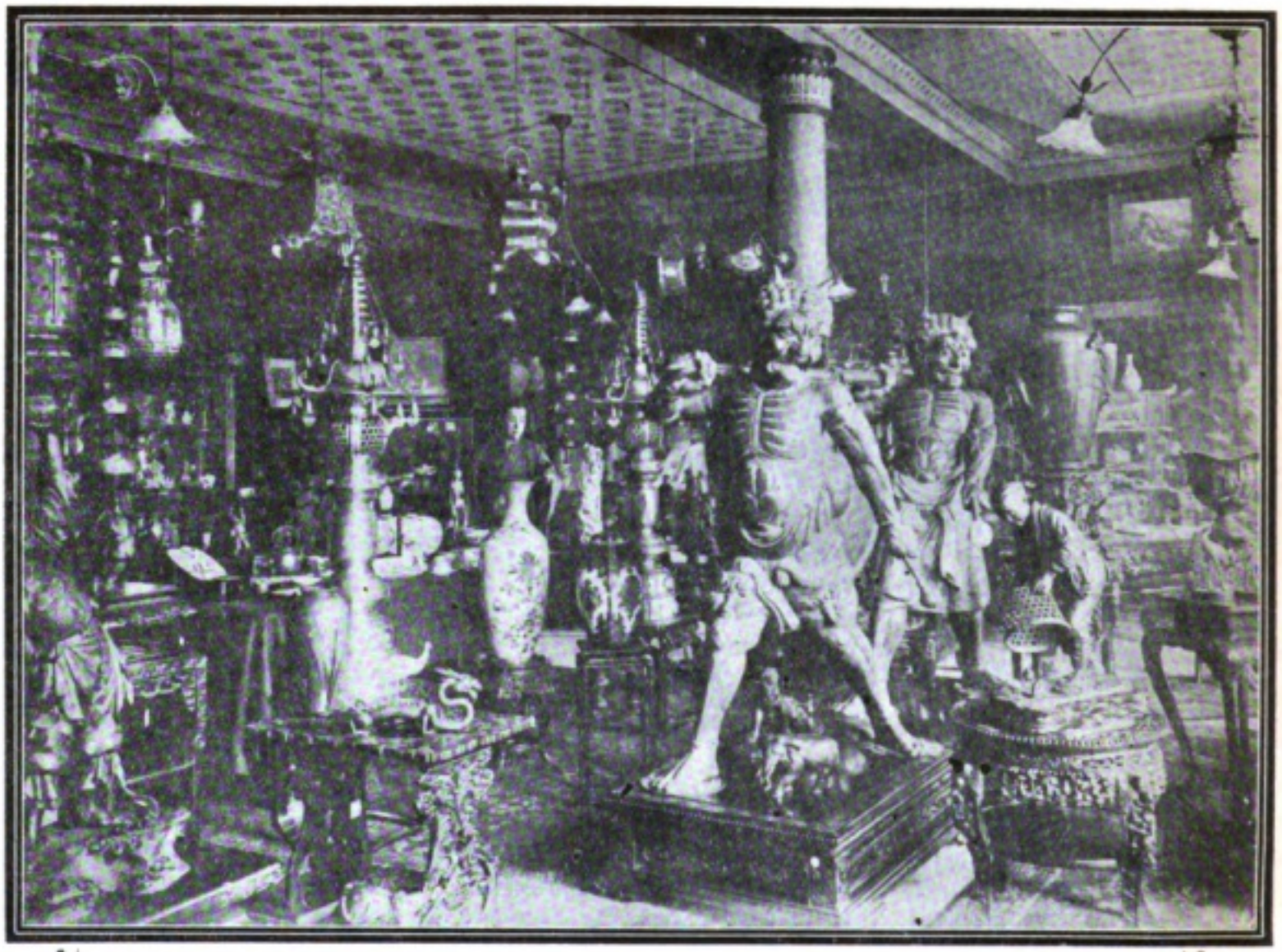

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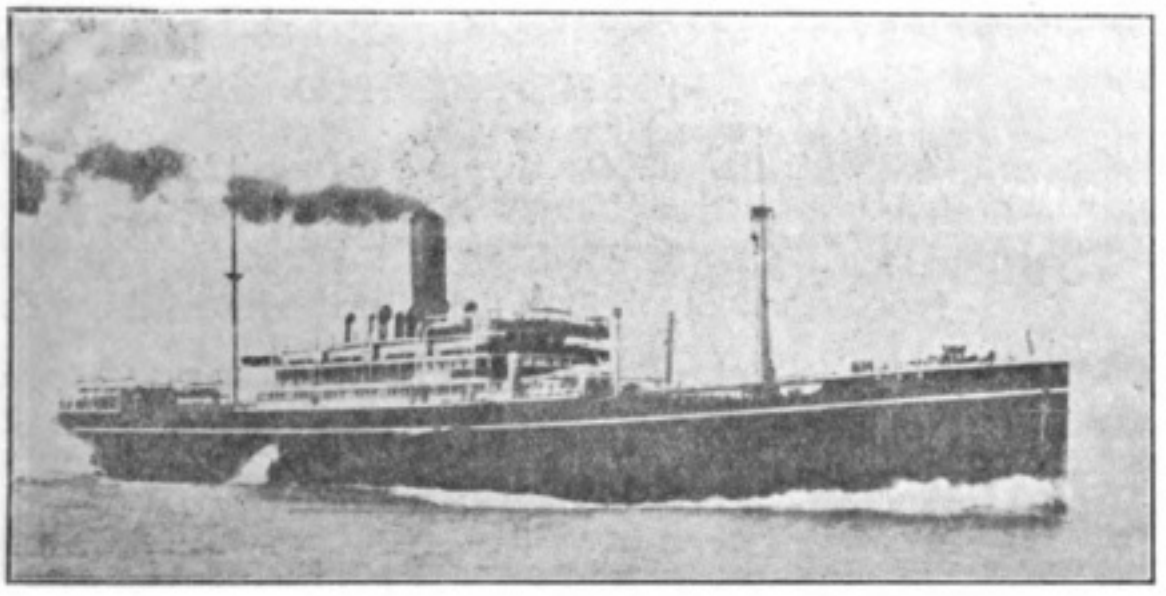

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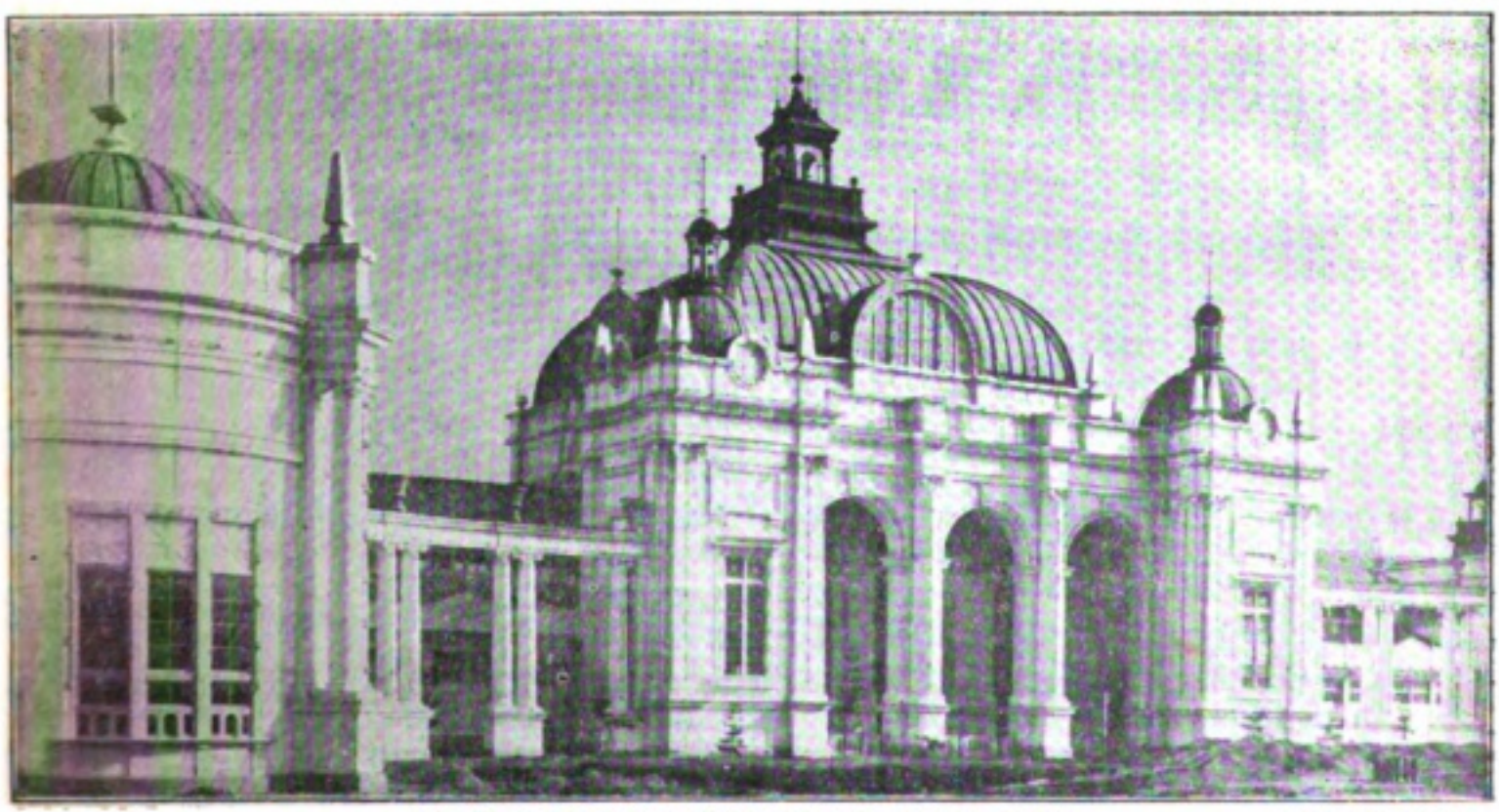

MAIN ENTRANCE TO NAGOYA EXHIBITION. (See Page 130)

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ものにして或は己れの技術を賣買し若くは不正の所爲を敢行せしと云ふ如き醜聞は未だ曾て耳にしたることなし是れ本校の榮譽にして同時に敎授當事者の勞を多とする所なり、彼の有名なる日糖會社には本校の卒業生にして頗る樞要の地位に立ちたるもの多かりしも絶て一人の不正事件に關係したるものなかりしは實に好成績と云はざるべからず

(五) 將來に於ける日本の工業

余が多年の經驗及び本校卒業生の知識、才能幷に彼等の實際より打算して確め得たる所のものは日本人は將來技術者として世界に卓出すべき性質を備へたるものなりと信ず、敏捷にして誠實、溫厚にして篤實なる性能は其發達生長毫も疑ふべからざるに似たり、然るに日本の技術者は科學（サイエンス）に因るスペッシャル、ナーレッヂ卽ちイニシエチーヴの方は能力少くして寧ろ模造イミテチーヴに勝り居ると云ふ一般外人の批評は予は直ちに首肯する能はず、勿論日本がサイエンチフイク、アプリケーションの時期の短時日月なるが故に此間に於て科學的素養を深くし科學的發明を爲せし事は極めて稀なりと雖も然ども假令其一端を覺へて之をイミテートしたるにせよ其成績の顯著なるを見ては亦以て本邦人の技術者として將來有望なる證左と爲すを得べし、若しそれ漸次經驗を積み應用を重ぬるに於ては更に物を發明する（卽ちインヴエント）事も强ち難事にあらざるべし。對外關係を圓滿にし世界の平和を永遠に確保せんには外國貿易を隆昌ならしめざるべからず外國貿易を隆昌ならしめんには先以て內地工業の進步發達を圖らざるべからず而して此の工業の進步は其責技術者に存するものなれば其の技術者の養成は實に目下の急務なりと云はざるべからず

此の如き議論は予の現地位より見れば聊か我田引水の嫌あるに似たれども靜かに世界の大勢に鑑み將來日本の發展を圖らんには、第一に玆に出づるの外なかるべし、前にも言へりし如く工業家は只だ常識を有し技術其者を實際に善く應用するを得ば足るものにして單に其ナーレッヂのみを廣くするを要せざるなり、さは云へ何事も體格健全ならざれば健全なる思想は宿らざるが故に平常體格の養成は更に肝要なる一要件なりとす、要するに技術者たる要件の順序を一言に盡せば一、人格二、體格三、學術と云ふに歸す云々（完）

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なるが故に生徒をして滿足を表せしむること能はざるものあるは遺憾なれども今日迄別に何等の非難を受けたることなく社會一般に益々本校の卒業生を歡迎するの好況あるは予の喜悦に堪へざる所なりとす。本校は純粹の官立學校にして文部省の直轄に係る

（二）卒業生

本校卒業生は各方面の申込に應じて概ね學校より紹介し就職するものなり、今卒業生の就職先を見るに凡そ左の如し

四十一年調

四二二人	官廳	一二三人	教員
一〇〇三	私設工場	四	研究生幷他學校入學
一〇八	海外留學	四一	外國人
五八	兵役	二	未定未詳
一四〇	死亡	計一九〇〇人	

（三）教養の主旨目的

本校の目的は先にも述べし如く工場のフォーマン即ち監督技術者を養成するを以て主眼となすが故に卒業生も亦た

殆と此方面に散在するが如し、而して此フォーマンに對して最も必要なるものは技術以外に道德及人格なるが故に本校は終始一貫其道德人格を高めんことに努めつつあり彼の戊申詔書にも「益列國と交情を厚ふし世界の大勢に鑑み庶政を擴張して國富の增進を圖らざるべからず而して其國富の增進を圖るの道は勤儉にして忠實業に服し醇厚俗を爲し華を去り實に就けよ」と宣下あらせられたれば「本校は日夜聖慮を服膺し實踐躬行以て聖旨に奉答するの覺悟なり」抑も或一の業務に從事するものにして若し精神の修養換言すれば道德の基礎堅固ならざれば時には事業の實質を爲し技術者の信用を失墜せしむることあり此の如きは本校の特に注意する所なれば其敎育の方針としてプラッチスの方に重きを置くと同時に努めてモラリテーに力を注ぐ彼の善く諺み善く論ずるは學者のすべき所なれば本校は之を避け善く爲し善く行ふ所謂善良なる技術者を養成するを以て目的とす

（四）本校の名譽

以上述べたる主旨目的により敎養したる結果本校出身の

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が支那とも違ひ日本とは絶對に違つて居ると云ふ事を初より承知し居なければならぬ。それで今日本を戰を好む人民と云つて、歐羅巴では恐怖心を以てそれを迎へる。日本は又武勇を勝くのは所謂國内に在つては所謂負けぬ氣といふのでそんなに悪い事とは思うて居ない。併し他の海外よりの仕掛けて來る者は皆敵で、大陸の所謂侵略を行ふと斯う思つて居るに依つて尚更武勇を勝くのは外國より侵さるゝ時にそれを守るといふ事は總ての名に當に警戒されて居る。此譯に依つて今戰を好むと云ひ平和を好くといふ言葉が總ての人民に缺けて居大きれば、な誤解が出來て居ると思ふそれは西洋では貿易製造を生命として世界普通を多くの好む處としそれを以て各國互に平和を以て交はると云ふ意味であるけれど日本人に移つては其外國貿易と云ふ事柄は左程に必要とは感じない、何れ利益の競爭の末は暄嘩がある、内には陸軍が有つて矢張り侵略を後に控へて居ると斯う考へるに依つて平和主義も常に戰ひの用心をして迎へるのが先づ普通の人の思想である。それで戰ひを好むと言はるゝのは西洋で、所謂獰惡なことゝなつて居るけれ共、日本では是は他人に接するには必要なことゝ思ふのである。それで西洋では戰を好むといふ言葉は恐怖心から出、平和主義といふ事は極く喜ばしい事と思つて居るのが、極東極西の風俗の相違から除程解釋が違つて絶對な誤解が出來る事が往々に在る。

先づ斯う云ふ譯で日本の事を西洋語を以て紹介するには何事も注意を加へなくては、書いた事が全く向ふでは妙な事に誤解さるゝ處がある、殊に彼國に居て其飜譯物を讀む人は先づ是等の事を能く〳〵考へてさうして解釋に掛る樣に注意して貰ひたいものである　（完）

東京高等工業學校に就て

手島學校長談話

（文責在記者）

（一）、學校の性質

東京高等工業學校は明治十四年の設立にして主として監督技術者を養成する所なり、固より機械其他の設備不十分

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土地は痩せて居り物産は乏しい生活難の上に其妨害を受けたに依つて非常に恐怖した、其恐怖心が今に陸軍を多數に備へ其防禦に躍起となると共に矢張り其侵略といふものが傳染して歐羅巴内部よりも屢々侵略が行はれて此人類社會は殆ど惡なもので戰爭の用意を少しでも怠れば直ぐに他より侵されるといふ恐怖心が充滿ちて、今に其影が消滅せぬのである。が支那では土地が豐饒であるに依つて頻る侵略を受けて攪亂されたけれ共、又それを打攘つて後生活が安全になるに依つて唯々守る主義で戰ふを嫌て、長城の外に兵を出して野蠻を沙漠の外に逐拂うて二重壁を作つて之を防ぐといふのが、段々成功して、今に外壁を築いて、内部の支那本部の生活安を相變らず守る。其人民は總て戰といふ事が極く嫌ひになつて、戰鬪力は極く鈍い樣になつたのである、所が日本は其大陸と海を隔てゝ殊に西洋の樣に外國に出し、交易をする事は殆り躍起となつて努めぬに依つて船の如きも粗造である。唯、生活が安全で云はゞ古來より世界に怖ろしい苦しいといふ事は少しも知らぬ、極く安樂なものであつた。斯う云ふ譯であるから戰ひといふ言葉が、日本と支那と西洋と同じ言葉ながらも解釋する意味が違ふ、日本で戰ひといふ事は世界的に言はゞ決鬪の大きなもの位で、是は多大數居住するには無くてはならぬ武勇を磨くといふ事は必要なものといふ事は皆知つて居る、内部に起る戰ひといふことは所謂決鬪といふ意であるが、支那では野蠻の暴れ込むのを防いで、長城の外に出すといふ必要までゞ戰ひといふ字は大分大きくはなるけれ共、先づ好まぬことゝいふことは皆の心にあつて、沙漠の外まで逐出すといふのは殆り人民は好まなかつた、が攻るを以て守るとなすといふ言葉に依つて、仕方なしに兵役に出るといふ譯であつたに依つて、支那人の戰爭といふものは先づ内地で廣い國だから互の國々の内に不平均を起して騷ぐことがあつて、其線面か土地の廣い丈けに戰ひといふものゝ解釋も廣くなつて居るけれ共、詰り屠殺が止めば戰ひは止むといふ心になつて居る。それが古往今來出來ないのである。極西の人は戰ひといふことの解釋は直ぐに屠殺驅逐それに侵略といふ此三つを直ぐ意味することになつて非常に危險なこと、恐怖すべき事といふ觀念であるから互に攻込んで居る思想

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う。日本で舞といふことは支那の舞といふのとは違ふ。支那の舞は、種々な音聲を合拍して其聲に連れて多人數、舞をなすので、是は北支那の風俗で西洋のダンスに近い。日本の舞といふのは舞衣は廣い袖が附き全身を種々に屈つて時に足拍子をなすに依つて二人以上で同じく舞ふ事は極く難い。先づ一人で舞ひそれに拍子を合せて鳴物を用ゐるから單奏で種々の音聲を合はする樂とは違ふに依つて音曲と言ふ是は南支那より馬來、南洋群島に用ゐらるゝ物で全く違ふ。日本の舞、音曲といふのは其通りで極西の言葉で直ぐ譯することは出來ない、さうして謠、舞、音曲をなすことの趣意は古來より慶事、又哀傷事に付き神前に於て之をなして感情を表して其座の人を慰籍するといふ樣に演ぜられたもので、銘々が働いた疲勞を慰むる娯樂に用ゐる趣意とは抑々違つて居る處からして、今に高尚な舞、音曲といふものは西洋とは餘程趣が違つて居るが、卽ち今に存して居る能樂といふのは西洋のオペラに近いなどゝ言ふけれど、今言ふ通りに根本が違ふから似た物とも解釋はされない。近世に至つて凡、二百五六十年芝居といふものが下等の人民に行はれた、それに用ゐる踊といふものは大多數で踊る、大分西洋の舞踏に近くなつて來た、是も根本は能樂より變化したものなれど、下等の勞働民の疲勞した精神を娯樂するに用ゐる目的に拵へたもので、合奏にも音樂にも適するけれど、詰り日本では下等品で上等には適せない。此理由であるから矢張生活の安全な國を勞働で生活をなす國とは風俗が相違するに依つて言葉が相違する、それで言葉を解釋する思想が大きに相違するのである。

譯の難いのは大略右の種類に敍列した通りで總てに對する東西の大相違があるが、其本といふのは歷史より來たものである。日本と英國は極東極西の島國とあるが、其間に大陸が横はつて居る。此大陸の內に沙漠がある、廣い野地がある、所謂中央亞細亞の廣い所であるが、此處に古來遊牧野蠻が蕃息して暴れ廻り他の民族を屠殺し驅逐すると云ふ獰惡な事をして居たに依つて、支那でも歐羅巴でも皆其侵略を受けたが、支那では長城を築いて、其侵略を防いで守るといふ主義になり、支那本部の生活安を保護して居たが、歐羅巴では屢々其野蠻の屠殺驅逐を仕掛けられて、

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神髄になつて總て政治は組織されて居る。之に付ても支那と日本は其の主とする所が違つて、日本では君主に忠といふのが重く視られ、支那では親に孝といふのを德義の本に立てられて居ると云ふ相違はあるけれ共、詰り忠孝の二つで成立つて居るが、西洋では此意味に係る所の言葉は譯語に現はすことが六つかしいであらう。

之を要するに東洋は生活が安全である所よりして總ての事が家本位となつて居るが、西洋では生活は極く難い事になつて知能勞力を盡して事業を營む所から個人本位となつて居る是が總ての言葉の現はし、意味の絶對に相違する譯である。

是から宗教の根原に付て話さう。極西に於て神聖と云ふ言葉がある。此神聖の中の神と云ふ事は日本では「カミ」と言へば神と人とを通じて總て上に頂く者を稱して居るが、支那では神と云へば天に在る神、又祇と云へば地に在る神、天と地に祭つて神祇といふ言葉がある、其神祇といふ言葉を日本の天神地神といふ言葉に譯せられて居るけれ共、是は譯が違つて日本には地の神を祭ると云ふ事は無いが、兎も角も極西に於ける神とは先づ違ふと言ふて宜しい。併し聖といふ言葉は耶蘇敎と聖といふ事であらう、此聖といふ言葉に譯すれば儒敎の聖は古い時代の國々の祖になつた偉い帝王を重もに指す言葉になる。佛敎の聖と云へば聖人と言はれ或は「ヒヂリ」と言つて是は僧の知識の高い人を敎へる西洋の聖とは大分意味が違ふ。神聖といふ言葉は支那の神仙と似て居るけれ共、仙といふのは日本では仙人と言つて餘り敬意を拂はない、却つて神佛と云へば同じく崇敬すべきものと云ふ意味になれど、西洋の神聖とは意味が違ふ。その如く宗敎の根原からして西と東と殆と絶對に相違して居る。是も何かと云へば東洋は天然を利用して生活が安全であるに依つて神に手賴つて將來の天國に生れたいなどいふ意念が極く薄いので神を敬する事も現時の事を守つて貰ふのを主として賴んで居る。西洋は生活難であるから此世が極く〳〵苦しい所より未來の審判を神に賴むのが主になつて居る。それで宗敎的の事はモウ言葉に現はるゝのが絶對に意味の違ふことが多い。

モウ一つ舞と音曲とが宗敎との關係を少し話して置か

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開で不潔と思はれて居た、それも縁由のある事で日本には和蘭交易よりして石鹸といふ物を舶來の珍物として間々用ゐて居た程で、民間に石鹸の入用は極く微々であつた。西洋では石鹸の消費される多少に依つて其國の清潔の標準とする程であるに、日本人は石鹸を用ゐないから極く〳〵低度な不潔な人民に思はれて居たのである。去りながら日本にては米を喰ふ、その米の糠を用ゐて田舍の隅まで毎日石鹸に代用し身體を磨いて居る、今石鹸の需要が人民の數の上より見て非常に低度に居るのは此米糠が有る故で、此米糠といふものは極西の人は知らぬであらう。米は食事に用ゐては居れど皆亞米利加より白米で輸入するに依つて糠は知らない。斯んな譯で總ての言葉が相互に意味の大相違する事が出來る。

そこで是から政治の根原となる。忠孝といふことの相違を話さう。忠孝といふ言葉を極西の人に斟酌して聞かせるのは極く六つかしい、如何となれば是も同じ全權大使が亞米利加に行つた時の事で、先の初代木戸公が親孝行人であつたが、亞米利加に行つも皆人の德義の第一の事として居る夫婦の睦しいのに驚いて市街の乘合車の内に老人が立つて、買物などに出た若い女に席を譲るを見て西洋には孝行といふ事は缺けて居ると嘆息された。其後ソシントンで極く德望の有る老人の博士に面會をして其話をされたら孝といふ事が分らない、ヤッと親子の親愛といふ事になつて、其博士が成程親子の親しいことは夫婦と同じと言つて宜いけれ共其次位に在るは玆に證據がある、諸君が亞米利加より歐羅巴を廻つて國に歸られた時に親にも話したいであらうが先づ嫁に話さない間は親も口を交はすことは出來ない、是が親しい所の著しい差であると云つたから木戸公驚いた、否、日本では初に嫁に口を利きたくても先づ親に話をせぬ間は嫁や子に話はせぬといふ教であると言つたら、其博士が怪訝な顔をして暫く考へて居たが、其風俗では人民が惰けるであらうと言つから、歸つて私に其事を話して迚も西洋の人には孝行の話は出來ないと嘆息された。是であるから車の内の老人などは西洋では何とも思はない、此通りな譯だが東洋で是までの政治の根本は國の主權者即ち國主に忠を盡す、所謂愛國と家の長たる親に孝を盡すといふが

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ーブが無いといふは眞かと尋ねた、然りと言つたが、寒は何うして凌くと問ふから火鉢といふ物が有ると言へば、それは室内が煖るであらう、(石炭をたくと思うて居る)木炭を焼くと言つたら了解が出來て、尚不審で、それでも幾分か煖る、英國にもチョークといふ物があると言葉を添へられた、そのチョークと云ふ物は日本に焼く炭と形が違つて居る、此通りに僅かな事も忍耐して飜譯するのは餘程困難である。是が一つ。尚住居に付ては日本の家は竹木土石を其儘に用ゐて造る、それで家を造るを造作と云ひ建築製造と云ふ言葉を與へない。日本で大工といふ語は家を造るのが大部分で木工を「タクミ」と言つて居る、「タクミ」とは大工と書く、大きな大工は木材を拵へるもので、その他の一部分の物を造るのはそれに附帯した工といふ意味であつてそれを總て職人と言ふ。英國で何と云ふ言葉に當るか、極西の製作場に用ゐる Workmen といふ者は、先づ日本には無いと言つて宜い、其の如くに日本で道具といふ意味と極西の機械といふ意味とは餘程相違して居る。是が一つ。

千八百五十九年の頃、和蘭のハンデンブルロといふ人の著はした物理書が日本に渡つて、初て日本人に物理を知らしたが、其時に物理書を讀む者が、是は彼國で中學程度の人に教へる書と云ふ事であつた。其中に物質の普通性を說き、物質には孔が明いて居る、金屬でも極く強い顯微鏡で見れば、スポンジの様な物だと書いてあつた。そのスポンジが分らない、數年を經て長崎に於てヤッと求め得て、初て分つた。それ位なことでスポンジといふ場合は日本の桐木を假りに引いて教へて居た、それで理學者といふものは世界の珍奇な物を學校に聚めて教へるものと解して居た。又重力の巻に時計の下振を以て喩へてあつた、其頃に下振の仕掛けた時計は誰も知らなかつた、是も數年の後に長崎より輸入して始て分つた。今にも下振は小學校に備へてあれど、スポンジは分らぬであらうが、西洋に行つて見ると其フポンジ、下振と云ふ物が到る處に充滿ちて居る、丁度中學程度の書生に話するには偏強な喩であるのを日本では珍奇な物を寄集めて書いたものと受取つて居たのだ。斯様な相違で、我々が亞米利加に行つた時、彼地の人が齒を見て俄かに磨いたものでは無いと言つた。それは日本人は不化

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と歴史家の司馬遷は極く悪い事として國亂の本と論じて居る。儒者の祖孔子の孫子思は、政治の所要を民を利すると說いた。之を本にして利といふ言葉は其主とする意味の如何に依りて善惡が分れる。本を言へば利といふことは決して悪い事では無いと云ふ論であつた。それを佛語に飜譯する時に彼國では、利といふ字は幾種もあつて孟子に言つた利といふのは私利といふ私に係かる事、子思のは公利で總ての人民に係る事、それに段々言葉が違つて居る、その判然しない言葉が相寄つて此二つの相違が生じたが徐儀なく、論辯を用ゐずして唯「リ」と書いたといふ事である。その如く極西で言葉を種々に區別して居るのは日本で不判明の言葉は適當せず、又日本で言ふ言葉の意味が極西の何に適當すると云ふ事を擇ぶのも六つかしい。三十餘年前墺地利のバロン、シーボルトと云ふ人が、日本政府の爲に飜譯をする時に、富といふ字は何の語が適當するかと幾つも列べて考へられた事があつた、そんなものである。

次には風俗の根本となる、衣食住の事に付ても話さう、日本で着物といふは上等の人は東洋特産の絹織物を用ゐ、通常の人は麻、後には棉を使用してそれを織つたのを用ゐる、其他には革、或は金石類のやうな物は餘り用ゐない。そこで着物に係る言葉も極西とは餘程違ふであらう。是が一つ。次に食物、是も日常の生活が大相違であるのは、極西では麥のパンを焼いて主要食として居るが、極東では穀物を炊いで飯となして主要食として居る、それで食物に使ふ器物が全く違ふ、極西では皿を用ゐて食物をナイフで切つて食ふが極東では椀を用ゐて箸で挾んで食ふ。是は三十七八年前にプリスンが英國に遊學して紳士の家庭に居り、其處の婆さん達と話をし、日本の家庭は物を喰べるに箸を用ゐてナイフフォークを用ゐぬといふのを怪んで然るかと尋ねた、左樣だと言つたら半熟の卵は匙が無くてどうして食ふかと言つた、日本では半熟卵は食はぬが其類の物は皿に承けて食ふと言つたら、ソップは吸へないと尋返した、それは椀に盛つて吸ふと答へたら首肯いた　尙問返し、肉は何うして食ふと言ふからそれは初より適宜に切つて食ふと言つた、それでは臺所が餘程混雜であらうと言つて何うも了解が出來なかつた。是が一つ。又日本人の住居にスト

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は賴むに足らぬ所から人知と勞力を以て盛んになつて行くが、極東では天然に依つてそれを抽出して生活をすると云ふ主義が一般人民の氣風になつて居る。是が第一に言語の用ゐる意味の相違する源である。此の如く東西絶對に國を建てる國民の思想が相違して居るから、極西で必要とする事は極東では不必要と思ふ事が先づ通常である。其一例を言へば貿易政策といふものは極西では最必要で人民の生命として居るが、それを東洋では不必要の事と一般國民は思うて居る。此相違は迚も想像では分るまいが實際を見れば自然と分る。元祿の頃に獨逸人のケンプル氏が日本紀行を書いて、其鎖國の事を論じ、日本の樣に百物完全した國民には成程外國に交はる必要は無い、鎖國して滿足に暮さるゝ國だといふ事を論じて居る。それで分るのである。

是より極東極西の言葉で思想の相違する所を話さう。極東では人民を四つに類別して居る卽ち士農工商といふ言葉を順序に當嵌めてあるが極西では此順序が反對で商工農士となる。商は貿易、工は製作、是が基になつて農と云へば畜牧が先になつて居る、それも製作原料が主になつて居る、士と云へば先づ官吏、官吏の候補者で雜業民の種類に見られて居るが、日本では士は他の三種の人民を率ゐる最重い者としてある。英國で言つたらば先づゼントルマンといふ樣な譯語が適當するであらう、是が最貴重なものになつて居る。農は先づ牧畜を兼ると言つて宜しいが兼ると云ふ程の業の無いのである、工は末作と言つて餘り必要ならぬものにしてあつた、商は賤業民と看做されて居て極西とは全く思想が違ふ。總て譯字を用ゐる場合に意味が絶對に違ふことが出來るから、其字に注意せねばいかない、其通りに極西人の知惠勞力を主として人爲的である、極東は天然の産物を抽出して用ゐる自然的である。此人爲と自然との相違が絶對であるに依つて其生活を謀る所の所謂利益といふ意味が東洋には薄い處から言葉も少い。先年私が佛國西の巴里でモッシュブルックと云ふ人に懇切に敎へられた。其時に著述をして居られた統計書が不圖して日本の或友人に飜譯された。其序文を書いて其譯書をブルック氏に贈つた所が同氏は非常に喜ばれて其序文の飜譯を賴まれたが飜譯する人は甚だ困つた。それは支那で利といふ事は大儒の孟子と云へば先づ官吏、官吏の候補者で雜業民の種類に見られて居るが、日本では士は他の三種の人民を率ゐる最重い者としてある。英國で言つたらば先づゼントルマンといふ樣な譯語が適當するであらう、是が最貴重なものになつて居る。農は先づ牧畜を兼ると言つて宜しいが兼ると云ふ程の業の無いのである、工は末作と言つて餘り必要ならぬものにしてあつた、商は賤業民と看做されて居て極西とは全く思想が違ふ。總て譯字を用ゐる場合に意味が絶對に違ふことが出來るから、其字に注意せねばいかない、其通りに極西人の知惠勞力を主として人爲的である、極東は天然の産物を抽出して用ゐる自然的である。此人爲と自然との相違が絶對であるに依つて其生活を謀る所の所謂利益といふ意味が東洋には薄い處から言葉も少い。先年私が佛國西の巴里でモッシュブルックと云ふ人に懇切に敎へられた。其時に著述をして居られた統計書が不圖して日本の或友人に飜譯された。其序文を書いて其譯書をブルック氏に贈つた所が同氏は非常に喜ばれて其序文の飜譯を賴まれたが飜譯する人は甚だ困つた。それは支那で利といふ事は大儒の孟子

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に三十萬でありますが中々盛な所で將來は一層有望な港であります故一層の注意あらむことを希望いたします。

日本語の英譯難

文學博士　久米邦武君談話
（文責在記者）

飜譯と云ふ事は餘程六つかしい。聖書（バイブル）が歐羅巴各國の語に飜譯されて原文の意味が晦（くら）い所が多いとは、專ら言ふ所であるが、丁度その如く日本の古史も、古事記の國語が日本書紀の漢字を當嵌められて、古語の意味を失うた事の多いと云ふは、是まで國學者の皆言つて居ることである、其通りに一の國の言葉が他の國の言に飜譯せらるれば、近い國でも意味が相違するもので、其上に東洋は言葉の乏しい國であり、中にも日本は最乏しいから、一つの語を種々に用ゐられてある、それを外國語に飜譯するは最困難であると云ふ事を先づ以て心得ねばならぬ、然るに極東の日本の事を極西の英語に譯するといふは非常に困難な事で、注意の上にも注意を拂はねばならぬ。玆に其事に付て自分が經歷した事實に據つて其事を話して見やう。

先づ以て極東と極西との風俗の相違は地理から生じたものである、私は今より三十八年前に日本の全權大使（アムバッサドール）岩倉公に隨行して亞米利加を經て英國へ行つた、英國の日本公使ハルリパークス氏が非常な熱心を以て英國の觀察を案内し紹介された。其時東洋は神の長男である、地球の最要地を與へられ萬物滿足して居る、依つて皆が怠つて銘々の知力を用ゐないから今に發達しない。英國は神の末子で極く惡い土地を與へられて自分の國民を蕃息させる丈けの物産も持たなかつたが、古來苦心の末に鐵と石炭に探し當つて、其二つを種々に利用する事を骨折つて機械を發明し諸國に貿易し外國より第一に棉を輸入しそれを織立て世界中に被せるといふ譯になつて、今では英國の製作は世界第一になつて居る。其景況を案内するから日本も此の如くに自國に富饒な物産を以て世界第一になれと、道すがら言はれた事を今に記憶して居る。是が極東の島國の日本と極西の英國と絶對に相違して居る根本である。そこで極西の人は天然

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るものであると云ふことを表明する爲にヂャバンデーと云ふものを造つたのであります。九月四日實業團體がシアトルに着いた折に、ヂャバンデーと云ふものを致しまして、シアトルの市中を行列を組んで後から實業家がコロモビルに乘つて一緒になつて博覽會を見物に行つた。其時には日本人が自然に集つて來て一緒に見物する、且日本人の雜誌等に日本人は斯の如き熱誠を以て博覽會に贊同し、其成功を悦ぶものであると云ふことを表はしたものでありますから從つてヂャバンデーを見に行かうと云ふことで見物人が多い、其時は四五萬でありましたらう。さうして日本の方では見物を多くする爲にさう云ふ行列をやつたり、見世物を殖したり、其以外に出品者が景物を出した、詰り入場切符を買て入つた人に一本の簪をやると云ふやうなことをしましたから、平生は一萬も入らぬのに其時は四萬何千と云ふ人が入つた、それが爲に博覽會々社も大に悦んだ次第であります、各地方、各團體がさう云ふ風に人氣を附けて博覽會の成功を圖つたのであります。

それから博覽會の入場切符は午後六時までは一人前五十錢で、午後六時からは二十五錢でありました、午後六時からは出品を見に來るのではない、イルミネーションと見世物を見る來るのであります、見世物は博覽會の一隅に集めてある、それとイルミネーションを見る爲に來るのでありますから、入場切符も半分であります、さう云ふ有樣であつて平生は五十錢、日曜日が半分であります。さう云ふ有樣であつて平生は五十錢、日曜日は二十五錢で、日本から見ると高いやうでありますが、其の土地の人は出來るだけ餘計切符を買つて、博覽會の收入を增し、さうして博覽會を盛んにせしめたいと云ふ熱心から、成るべく多く見物に行くやうに努めて居るのであります。終に臨んで私の希望いたしますのは、此のシアトルの地方は地面は非常に肥えて良い所でありますが、まだ人口は僅かな所であつて、是から追々發達する所である。日本人も澤山行つて居り、又日本に近い所である、東洋汽船會社、日本郵船會社等が定期航路を有つて居る、非常に便利な將來有望な地方であるからして、我が實業家は今より一層多くの注意を此の地方に向つて拂はれるやうに希望したいと思ふのであります。又シアトルは今日に於ては人口僅

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それから博覽會中には色々な方法がありましたが、日本にも立派なと違つて居りますものは、日本でも共進會とか博覽會とかをやりますと、同時に種々な大會を開きますが、其の大會を開く時の場所にはいつも窮する、今度のシアトルの博覽會に付きましても、三千人位入れる立派な公會堂が永久的の建物として建設されました。亞米利加と云ふ所は演說の好きな國でありまして、演說が盛んに行はれる。例へて申しますと、大統領が博覽會に來た時分にも、自分の政策と云ふものを公衆に向つて演說をし、それから一週間經つてから又ブライアンと云ふデモクラット黨の大統領の候補者であつた人が來て公衆に向つて演說をし、博覽會々社に於ては公衆一般に廣く紹介する式を行ふて、大抵の場合には數萬の人を招んで演說をする會を開くと云ふのであるから、三千人位の入れる場所では役に立たぬ。それ故に博覽會に於て特別の計畫をしてあつたのであります。それは何であるかと申しますと、上野の山の樣な崖の所へ澤山の腰掛を造り、其一番低い崖の所へ演壇を造つて其處で演說をする。そうするとズッと腰掛が崖に沿ふて造つてあるから何萬人と云ふ人によく聞えるやうになつて居る。日本にも立派な公會堂が出來れば勿論宜しうございますが、或は斯う云ふ場所を造つて澤山の人を寄せるのも至極宜からうと思つて見て來たのであります。

もう一つ日本の博覽會と違ふと思つて見て來たのは、博覽會の收入は博覽會に遣つて仕舞ふのでありますから、入場料と云ふとは一つの問題であつて、一般からは五十錢、日本の金で一圓づゝ取るのでありますから入場者が盛んであれば盛んであるだけ博覽會が盛んにやれるのであります。今度は全體で三百七十五萬人入つたのでありますが一人でも入場者の多いことを希望する。それが爲に何處の町とか何々團體とか云ふものが、各々團體を組んで博覽會を賑やかにする爲に見物する。例へばタコマといふ所は十萬ばかりの人口の町でありますがタコマではタコマの町の團體を拵へて見物すると云ふやうに、各團體が開會中每日のやうに博覽會を賑はす爲めの見物と申す樣なものを設けたのであります。それで日本人は澤山居りますし、博覽會に對して日本人が厚意を表する、日本人は博覽會の成功を希望す

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器、陶器、刺繍、織物、美術工藝品其他一般の商品も竝んで居つたので居つたのであります。其他にも海軍省、文部省、遞信省及び農商務省の出品も出て居りますし、又ビアノ、ヴアイオリンと云ふやうなものまで、日本の文明、日本の立派な品物を示すに足るだけのものは、小なりと雖も出品が出來て居つたのであります、さうして彼等も今まで見たのとは非常に違ふ、日本にも斯の如き產物があるかと云つて感心したのであります。一例を申しますと山林局の材木の見本を見て、日本に斯の如き種々なる固い木が出來れば、之を亞米利加に輸入したら、館を建てるに十分な材料であると感心いたしまして、彼處の商業會議所の人が、どうか之を寄附して貰つて、商業會議所の陳列場に置きたいと云ふことを申込んで參りました。此方も餘ほど金をかけた出品でありますから惜かつたのでありますが、到頭農商務大臣の許可を受けて寄附することになつた次第であります。この樣な次第で日本の品物には初めて見た物が多いのであります。それから日本の評判が非常に良かつたと云ふことは事實でありまして、日本の在留民の御方に御聞きになつても分りますが、實際彼等は日本の文明、日本の工藝の盛んなることには驚いたに違いない。さう云ふ風に彼等が驚いたと云ふことは、一面に於ては今度の博覽會の成功で一面から考へますと、我國がまだ彼の國に知れて居らなかつたのである、所がシアトルの人から考へますと、前に申す通りシアトルの將來の發展は、東洋貿易を盛んにするにありと云ふのでありまして、今年シアトルの商業會議所の會頭が、會頭に選擧せらる時に新聞記者に話したことがある卽ち、自分が會頭になつて是から計畫するのは、兎に角東洋貿易、殊に日本との貿易を盛んにしたいのである、自分は此事に盡力する、故に日本の實業家が來た時分は益々さう云ふ途を講じて日本との貿易を盛んにしたい、是が自分の會頭として盡すべき職務であると云ふことを宣言した位で、彼地の人は斯の如く日本との通商を盛んにすることを希望して居るのであります。所が日本の品物に就てはまだ十分分つて居らぬと云ふ位の有樣でありますから、將來我が日本人は此の地方に向つての商賣を盛んにせることに盡力すべきものであると、私は信ずるのであります。

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と云ふやうな廣告をして居る、其處へ行つて見ると其處の説明者が見物人に之を著て見よと云つて、著て見せて説明して居る。それで詰り製造品若くは工藝品などを出品する人は、自分自らが管理するだけの區域を貰つて、見物人に直接に説明の任に當る。それであるから其品物の筋合も分ると、見物人も悦ぶ次第でありますが、もう一つ之れに付て氣のつきますのは、人に實物のよく分るやうに、物に觸はらせ説明すると云ふのみでなく、其處には必ず印刷物を持つて居る、其の印刷物には、其品物の模樣を抽いてそれに説明を附してある、それを見物人に配る。所が日本の出品の方法を見ますと、總てがガラス函に入れておつて錠が下りてある、さうして其處に居る番人に向つて聞けばガラス函を開けて説明して呉れる位のものでありまして、番人の數も頗少ない、何故かと申しますと澤山の出品者が僅かの面積に出品して居るのでありますから、各出品者に對するだけの説明者を置くことも出來ず、從つて十分に其物の説明をする譯にいかぬ、其物を手に取つて見せると云ふやうなことも行はれない、是等の利害得失は別として日本の品物を並べる方法と、向ふの品物を並べる方法とを見ますと之れだけの違ひがある是は諸君が自ら研究されたら、何方が良いかと云ふことは判斷がつくでありませうから、唯日本と違つて居ると云ふことを御報告するのであります。それで今度日本は特別の館を設けまして、日本出品館と云ふものを造つたのであります、さうしてそれは平等院に擬らへて造つたのでありますから、外國風の建物の中に全く特別な物があり又其出品物も外國の物と日本の物とは、申すまでもなく違つて居りました、前に申しました通り、日本との交通が開けて以來、日本人も澤山入込んで居りますから、日本の品物も大分彼等の眼に觸れて居つた、併ながら今までは詰らない普通に使用する品物のみが行つて居つたので、美術工藝品とか、或は直接に日本人の使用しない品物は、シアトル人の眼に觸れない、さう云ふ物は今度初めて眼に觸れたのでありますから彼等の喝采を博した次第でございます。日本の出品館は五百坪ばかりの小さいものでありましたが、日本の産物は悉く備はつて居りまして、麥稈眞田、生絲、手巾等隨分數の多いものであつた、無論漆

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其前に林檎を竝べて、油繪と實物の境が分らぬやうに竝べてある又私の申上げたいのは、農產物に付きましては全く個人と云ふものでなくして、此の地方は斯る農產物に付て長所であることを示せば宜しい。卽ち信州ならば蠶、靜岡ならば茶と云ふやうに、其の地方々々の特色が現はれるやうにして、さうして、個人の名前は少しも現はして居らぬ。之に付きまして加奈陀の事務官に遇つて聽きました所が、加奈陀は個人の出品は一切許さぬ、悉く政府が品物を買上げて出品する、さうしてそれには加奈陀と云ふことを標題にするばかりであつて個人の名は一切記さない。加奈陀は鑛山に富んで斯の如き鑛物が出る又漁業に付ては斯く斯く農產物若くは園藝の品物に付ては斯く斯くの國で實に良い國である、斯くまで產物に富んだ國であると云ふ觀念を示してそれを悅んで見、其事を感心して歸れば、加奈陀の出品の目的は達して居ると云ふのでございます。農產物に付て個人の名前を出す必要はない、農產物に付て斯の如き長所を有つて居ると云ふことを示せば宜しい。個人の名前を記さなくても、州の名を記して州の名譽を擧げさへすれば、農業の目的は達して居ると云ふやり方であります。然るに製造品に付ては全く違ひまして個人々々の出品である、さうして其出品の方法が日本の出品の方法と全く違ひまして、日本に於ては何を持つて來ても、一切陳列函或はガラス函の中へ入れるのでありますが亞米利加に於ては陳列函などは無い、どうして並べるかと申しますと、丁度此室のやうな區劃を貫つて、其區劃の中にたゞ竝べて置くなり、或は他の方法を以て、自分の品物をうまく陳列して函などは一切用ゐて居らぬ、さうして其一區劃には說明者が附いて居つて品物に付ての說明をする。又函を用ゐる所でも。此品物はどれだけで、どう云ふ風に造つたものであると十分講釋をして呉れます卽ち製造又は工藝品の出品者は自分々々の區劃内に一つの店を開いて、其店に坐つて居つて見物に對して十分に說明をする。さうして食物の如きものであれば飮まして見、或は食はせて見、手に觸れさせて實驗せしめて居る。又私の見ました中にオーバコートに電氣の仕掛けてあるのがあつて、それを著ると電氣が通じて來て溫くなる、それで風を引いた時には此の外套を著たら宜からう

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す華盛頓州は、百萬弗を支出して博覽會に必要な建物を建て其建物は博覽會の閉會後、華盛頓州立の大學の建物に流用することになつて居るのであります。又合衆國中央政府も、此の事業を助ける爲に、六十萬弗を支出いたしまして、比律賓館、布哇館と云ふ館を建て、之に賛同した所の國や州は、悉く自分の費用を以て出品館を建設したのであります。それで會社の株金は漸く八十萬弗でありましたが、博覽會の爲に費した金は莫大なものになつて居る。博覽會々社、中央政府、及び華盛頓州の使つた金を合せますと四百十萬弗、卽ち八百二十萬圓を投じたのであります。

亞米利加と云ふ所は實業家が自分々々の職業を廣告すると云ふ外に、其地方々々の特色及び將來の見込を廣告するに努めるのであります。それで其地方々々の事を書いた書物若くは寫眞と云ふやうな物を以て廣告するに努めるのみならず、今度の博覽會で一番よく氣がつきましたのは、さう云ふ事を示す爲に活動寫眞、幻燈などを持つて來て、唯說明をして居ることであります。其地方の風景の佳いことや、田圃の立派なことなどを幻燈若くは活動寫眞に依て示す、或縣の如きは我地方に於ては草原ではあるけれども、此處に水を引き開墾を致しましたならば、斯の如く立派な畑になると云ふことを活動寫眞を以て示しつゝある。鐵道會社の出品では其鐵道會社の線路の風景、又は鐵道の活動して居る所などを、活動寫眞又は他の機械を以て其有樣を示して居る。日本も實際の有樣を紹介するには斯う云ふ方法を用ふべきものではないかと感じて歸つたのでございます。さう云ふ風でありまして今までの廣告の方法に一つの段階が出來まして、卽ち聖路易の博覽會なり、安南の博覽會なりに於ては、さう云ふ物を利用することは少なかつたのでありますが、今後は幻燈、活動寫眞の活用が盛んであつたと云ふことを申上げたいのであります。

それから出品の事に付て全體の模樣を見ますと、出品の陳列方法に付きましては、農業品と製造品が全く區別されて、農產物になりますと地方的觀念で、縣又は郡などでは其地方のみの產物を集めて人に眼を著けさせ又眼を悅ばせるやうに排列して居る。加奈陀の如きは出品方法は中々上手でありますが、例へば林檎を示すのに、後ろに油繪を置いて

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六年前には人口漸く三萬人でありましたが、十六年後の今日は三十萬人に殖へ、尚ほ將來非常な進歩を以て人口が增加するでおらうとは何人も認むる所であります。今日は桑港より人口が少なうございますが、町の活氣や有形上の有樣を見ますと、數年を出ずして桑港以上になるだらうと云ふ位の活氣があります。何故さう云ふ風に發達するかと申しますと、第一にアラスカと云ふ所は、日本人が通常考へる所に依りますと、非常に寒い所のやうに思つて居りますが、亞米利加人は少しも其事を苦にせずに、其開發に力を盡して居る。此地方の廣さは、日本の全面積の二倍位あつて、鑛山、漁業、鑛山は金、銅、漁業は重もに鮭でありますが、毎年非常な利益が上つて來るのであります。のみならず農業も今後大に開けると云ふので、アラスカも地方の開發をして居る。しかるにシアトルが此の地方に一番近いのであります又東洋との貿易特に日本、支那などとの貿易が盛んになれば、シアトルは其方へ行くのに一番近いのであります、且つ亞米利加大陸を貫通する所の鐵道は、いつもシアトルに達しますので、內外交通の要路に當る。況んやシアトルの屬します附近の地は非常に豐饒でありますけれども、其株券の募集に應ずる人は皆な公共的觀念を以て株券募集でなく寄附金の募集に應ずると云ふ考へで株金を出したものであります。從つて此博覽會々社と云ふものは、營利會社ではなく全く公益を目的とした所の會社で、株金を悉く費消して仕舞つても、又博覽會に入つて來る收入を殘らず使つても差支ないのであります。それで株金等の收入を合せますと二百五十萬弗の收入があつたのでありますが其金を悉く費消しましたのみならず、シアトルの屬しま

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殊に帝國政府が紐育に於て公債募集の際米國資本家の熱心なる助力又公衆一般社會に於て非常なる應募の狀況は、日本帝國に對する米國人民の親切なる紀念として長く記憶せざるべからず。而して其當時倫敦、巴里、伯林に於ける帝國政府公債の募集に關し、英佛獨三國資本家の熱心なる助力幷に三國公衆の盛なる應募に對し、是亦忘るべからざることは、固より論を俟たず。予は二十五年間帝國政府大藏省に在り、千九百八年世界一週の旅行をなせしとき、米國に到り紐育に於ける有力なる資本家に面會し、日本帝國の財政狀況に付て談話を交換し頗る愉快を感じたり。而して今茲に述ぶる所のものは、其當時談話したる中の一部分に過ぎざるも其折は未だ豫言に屬したることが、今日に於ては著々之を實現し、當時に於ける予が談話の誤らざるを深く喜ぶものなり。

眞の悲は聲なくして哀しく、眞の怒は未だ發せずして威る、眞の親みは未だ笑はずして和らぐ、眞内にありて神外に動く、是れ眞を貴ぶ所以なり

（莊　子）

太平洋阿雄博覽會の實況

太平洋阿雄博覽會事務官長
農商務省參事官　織田一君講話
（文責在記者）

シアトルは日本の郵船會社が十數年前より定期航路を開いて居る所で、本年より大阪商船會社も定期航路を開き日本とは交通便利な所でありますから我同胞も此地に滯在して居る人が中々多いので、シアトルの市街だけでも日本人は五千人も居る。其の附近に居る者を合せましたならば、何萬人と云ふ日本人が在留して居るので、日本人の使用します衣食品其他の需用品は何でも備つて居ります。菓子屋、魚屋、料理屋、宿屋、湯屋なども皆備はつて居る、殊にホテルのボーイ等に至るまで日本人でございますから、少しも英語を知らなくとも日本語で通用することが出來、日本語だけで生活して居つて差支ない所であります。

シアトルは日本の郵船會社が十三四年前に定期航路を開きました頃から盛んになつた町でございまして、今より十

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は二億二千八百萬圓、千八百八十七年に於ては、二億三千三百萬圓にして此十年間は著しき增加を見ず。此間に於て政府は不換紙幣を整理し公債を償還し財政の基礎を鞏固にしたるものなり。千八百九十七年に於ては公債の現在高四億二千百萬圓に達せり、此間に於ては鐵道敷設の盛んなりしこと、千八百九十四年——五年の日清戰役の有りしことを記憶せざるべからず、卽ち公債の現在高二倍に達したる所以なり。千九百七年に於ては、公債の現在高二十二億千二百萬圓に上り千九百十年卽ち現在の所に於ては約二十五億に上れり、卽ち千八百九十七年に比し約六倍に達したるものなり。此間に於ては千九百四年——五年の日露の戰役及び鐵道國有の二大事件の生じたることを記憶せざるべからず。卽ち前者に於て約十五億の公債を增加し、後者は約五億の公債を增加したるものなり。然りと雖も鐵道國有は其計算上公債の利息を引去りたる後、約八百萬圓乃至千萬圓の純益を生じ、毫も財政上に煩を爲さず。又日露戰役の公債は、前に述べたる減債基金法に依つて嚴格なる償還法の下に現在行はれつゝあり。日本帝國財政の基礎は、極めて鞏固にして政府の信用日に進み公債の市價內外に於て其騰貴を見るは敢て怪しむに足らず。尙ほ日本帝國の國力の一般を示さんが爲に帝國政府の歲入の現況を見るに、千八百七十七年に於ては、其歲入五千二百萬圓、千八百八十七年に於ては八千八百萬圓、千八百九十七年に於ては二億二千六百萬圓、千九百七年に於ては八億五千七百萬圓、千九百九年に於ては五億千八百萬圓なり。而して千九百七年の歲入中には臨時軍事費の殘金臨時の歲入を包含するを以て平年と異る數字を示すものなり。要するに帝國政府の歲入は千八百七十七年に比し近年に於て約十倍に達したるものなり。又日本帝國の貿易の現況を見るに、千八百七十七年に於ては輸出入合計五千萬圓、千八百八十七年に於ては九千六百萬圓、千八百九十七年に於ては三億八千二百萬圓、千九百七年に於ては九億二千六百萬圓なり。卽ち千八百七十七年に比し千九百七年に於ては十八倍餘に達したるものなり。之を以て是を見るときは、帝國政府の財政の狀況は年一年堅實なる發達進步を爲しつゝあるを見るべきなり。

最後に日露戰役中米國人民の帝國に對し發表したる好意

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要上、帝國政府は外國市場に依頼するの必要を感じ、千九百四年より千九百五年に跨り、六回に一億三千五百萬磅の公債を、倫敦、紐育、巴里、伯林に於て發行せり。其利息は六歩利付、四歩半利付、五歩利付、四歩利付の四種にして、其中最後の四歩利付公債二千五百萬磅、前に發行したる六歩利付二千二百萬磅の借換に當てたるものなり。

日本帝國政府の外國市場に於ける公債發行の沿革は、大略右に述ぶるが如く、其信用漸次に進歩し、九歩利付より終に四歩利付を發行する迄に變化したるを見るべきなり。されば今後帝國政府の信用增進と共に、尚ほ低廉なる外國資本を將來利用し得るや疑を容れず。扨て內國に於ける帝國政府の公債は、最初述べたる四歩利付及び無利息五十ケ年賦の公債發行を始め、種々の公債を發行せられたりしが其多くは不換紙幣を處分し、華士族の家祿を處分し、鐵道を敷設する爲の目的に出でたるものなり。其他千八百七十七年の西南の內亂及び千八百九十四年——五年の日淸戰爭の爲に軍費支辨の公債を募集せることありと雖も、概して之を借入れ整理せんとの決心を爲すに至りたるものなり。

日本帝國公債の現在高を見るに、千八百七十七年に於て

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となり、日本帝國の新文明は茲に其端を發せり。而して日本帝國に於ての公債と稱すべきものは、普通の借入金の性質として存在するものはこれありしも、今日言ふ所の公債證書は千八百六十八年まではこれなかりしが千八百六十八年の改革後、千八百七十一年に於て、帝國政府は初めて公債證書の形式に於て四歩利付公債證書を發行せり。當時財政の基礎未だ鞏固ならざるにも拘らず斯の如く低利の公債證書を發行したるは聊か奇異の觀なきにあらずと雖も、此公債證書は、從來の舊政府に於ての借入金を公債證書の形式に改めたるものにして、新に民間より資金を募集したるものにはあらざりしなり。この四歩利付公債證書の外、同時に無利息五十ヶ年賦の公債證書をも發行したり、是亦舊政府の借入金を公債證書の形式に改めたるものなり。此二種の公債證書は舊政府の借入金の處分を爲したるものにして、新たに資金の募集を爲したるものに非ざるが故に、其利率は決して適當に政府の信用を示すものとは言ふべからず。併ながら日本帝國政府の公債證書の沿革上に於ては、之を以て最初のものとす。卽ち倫敦に於て當時募集したる公債百萬磅あり、其發行は千八百七十年にして利息は一ヶ年九歩なりき。此外國債は、日本政府が海外の市場に於て募集せる最初の公債なり。其後千八百七十三年に於て七歩利付二百四十萬磅の公債を倫敦に於て募集したることあり、是れ日本帝國政府が海外に於て募集せる第二の公債なり。日本人民は其當時外國債を好まず又政府の局に當りたる財政家も國家の勢力未だ確定せざるに方り、猥りに外國債を起すの危險を感じ、右二種の外國債は約束の通り償還を結了したるも、其後久しく海外に於て公債を募集することを爲さゞりき。千八百九十四年及び五年、日淸戰爭後帝國政府は外資を利用するの必要を感じ、千八百九十九年倫敦に於て四歩利付公債千萬磅を募集せしが、これ日本政府が海外に於て募集せる第三回の外國公債なり。蓋し第二回の發行、千八百七十三年より此年に至るまで二十有六年間に於て、日本帝國の國勢は漸次大に進歩し、政府財政當局者に於て最早海外の資本を利用する上に於て、何等危險を感ぜず、世界的經濟の融通上、其利益を認めたるに依るなり。千九百四年及び千九百五年日露戰役の起るや、軍費支辨の必

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て世界に立つかといふ將來の理想を示して行く、尤もRoaderだから簡單な者でチョッと二百ページばかりのものだ。併し大中小とあつて、小は小學、中は中學、大は教員の爲めに供する積り。卽ち教員の立場、實は日本の教員は有意義でなく無意義である。社會の教育といふ大なる運動の内に教育され乍ら一向能く理解して居らぬ。之をチョッと組織的に秩序的に理解さすることが必要に相違ない。漠然として居つてはいかぬ。世界に働くには、一つの道理の下に働かねばならぬ。所で日本の勃興を世界が誤解して居る。『日本の勃興は恐るべし。將來東洋の禍が來らんか、曩には白人の禍、卽ち白人が東洋を壓迫した所の反抗で今度は黄人の禍が起らんか黄禍は白禍の反動だ』と斯う思つて居るようである。是抑〻大なる間違ひである。日本人は何としても『此文明が段々高度に進んで先進の諸國と同等になり國際間の平均を得て平和を保つといふ時代を早く見る事』を最後の理想とし、何としてもHumanityの運動の下に武裝を解き軍備を解いて而して世界萬國の平和を樂むといふ事が日本の大なる使命である。そこに日本の國民性が充分現はれて居る、日本人は卽ち義を貴び勇を貴び人情を貴ぶ卽ち愛なる平和な證據となるのである。

日本公債の沿革に就て

男爵　阪谷芳郎君談話

（文責在記者）

此度現大藏大臣が日本帝國政府の五歩利付公債證書を四分利に借換せんとの計畫を立てられて、昨今重なる銀行家を集めて相談を開かれたり。予は此機會に於て聊か公債に關する日本の財政上の變遷を述べて見やうと思ふ。

日本帝國は、今より五十餘年前に米國政府の好意に依り從來の鎖國政策を打破して開港政策を採るに至りしなり。其當時米國より派遣せられたる艦隊の司令長官コモドルペルリの名と、米國政府の好意幷に今日まで繼續して變らざる深厚なる米國政府の好意とは、日本人民の能く記憶するところなり。コモドルペルリの渡米したる後數年卽ち千八百六十八年に於て、日本帝國に一の改革が起りて王政復古

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る。知らず識らず日本の全國何う云ふ山の中でも又同一の性質があつて卽是が國民性の動かす可らざる強い礎を組立て居る。卽ち舊日本の狀態である。此舊日本の狀態を充分に理解すれば今日一たび世界の文明に觸るゝや否や東西文明の調和といふことは必ず成功するに相違ないといふ事を明に理解することが出來るのである。曾ては印度の文明を入れ又支那の文明を入れた日本が印度にもあらず支那にもあらずしてその爲に愈々盛んになつた。知るべし歐羅巴の文明が日本にInterviewされゝば日本の舊文明と同化して一層光輝を放つといふ事は疑ないのであることを。

そこで又、日本の新文明は僅々半世紀間で出來たのである。或は半世紀といふ內でも明治維新前を取除ければ漸く四十年位のものだ。此四十年の間に仕遂げた事は實に大なる者である。四十年に於て凡、歐米の四世紀間の事をやつたものである。知るべし是から、二世紀三世紀の中に、世界如何なる高度の文明を持つて居る國にでも、日本がこれに追及して、最早や同等になることを、決して日本が同等以上人類以上勝るとは言はぬ。同等になる、同等になれば水平を保つ、水平を保てば物は靜かになる、水平を得ぬと其處に波動が起る。卽ち日本の文明が騰るのは世界の平和に大なる利益である。そこで日本國民は將來何う云ふ理想を持つかと言へば、世界的に日本の文明を高めて、東西の文明を調和してHumanityの上に世界の平和を惹起することである、世界の平和を惹起さんとするのは何うすれば宜いか、世界に於ける人口十分の六を持つて居る東洋の文明を世界に平等にして行く事が必要だ。さうすると日本の使命は東洋の文明を進めて東洋の平和を保つに在り。東洋の文明を進め東洋の平和を保つといふ事は卽世界の平和を保つことである。それが一つ將來の理想なんだ。そこで新日本は其理想に向つて進みつゝあるのである。是は明かに今の天子樣などの勅語などを引出して見ると之を證據立てる事が出來る。

私は今特別の讀本を書いて居るがモウ一月に出來る。Citizenreader嬰兒(みつご)の心百までと云ふから此子供に一つ日本の國民性を知らせ、さうして日本人は何うして支配されて居るか卽ち憲法、法律を知らして行く、而して將來日本がどうし

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本の國民性に同化して一種善良な國民性を組立てられ世界の如何なる文明でも日本に現はるゝや否、日本の文明に接するや否、統べての善を悉く日本に吸收するといふ力が長い間に用意されて居つたからである。それがどうして用意されたかといふと、今お話する樣に統べての國民が貴族的な高尙な性質を持つて居り、統ての貴族豪族が平民的の思想を持つて居る。さうして統て善を好み惡を憎む、義を貴び勇を貴ぶ、人情を貴ぶといふ其間にズーッと養成されて來たのである。而も儒敎も佛敎もその他の宗敎も學說も殘らず日本に同化して仕舞つて日本の儒敎は支那の儒敎にあらず日本の儒敎である。佛敎は印度の佛敎に非ずして日本の佛敎なり。知るべし基督敎も段々盛んになるに相違ないが、なつても決してアレは歐羅巴の基督敎に非ずして日本的基督敎に同化されて仕舞ふのであるとを。是は卽ち日本の最幸福なる基である。それで結局日本が新日本を打建つたに付ても國の文明が國の力が僅々半世紀間に決して起る者では無い。是が亞弗利加あたりならば如何なる學術を敎へやうとも如何なる戰術を敎へやうとも如何なる文學、美術、宗敎を敎へやうとも、ナカ〳〵二世紀、三世紀で變化すべき者ぢや無い。所が旣に〳〵日本は殆ど二千年も掛かつて如何なる文明にでも觸れさへすれば直ちに之を吸收する力は養成されて居つたのである。而して殊に封建に於て之を鍛へ上げた封建に於て練磨した。封建競爭の間に練磨した。譬へて見れば此處へ畑を拵へ、畑を耘つて、土拵へをし肥料を肥して良い種子を持つて來て蒔く、蒔くや否や直ちに發生する。どうかするとその持つて來た種子よりも、日本といふ畑の性質が良くあつた爲に好く成長し、大なる收穫を得るといふことがないとも言へぬのである。卽ち舊日本が統ての物に向つて世界のあらゆる善を同化する丈けの用意をされて居つた譯である。それが事實の證據として現はれたものは無意義の國民敎育別に政府が命令したものでも無ければ宗敎で敎訓を與へたものでも無くして、生存競爭、封建の練磨の間に盛衰興亡の甚しく新陳代謝の甚しき間に、勇を貴び義を貴び人情を貴ぶといふ風がズーッと現はれた。宗敎が其風に同化され人間の總ての娛樂がさう言ふ風に現はれ、芝居でも講談でもさう云ふ工合になつて來

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のから起つたのである。それが山村僻邑にまでズーッと擴がつて村芝居となり、或は村で義太夫を語る様にもなつた。而して一たび文明の光の現はるゝや否や宛も霜か雪が消えるが如く、一等下つた文明を持つて居る所の國は大抵亡ぼされて仕舞ふ。然るに日本に一たび歐羅巴の文明が光輝を放つや否やどう云ふ活動が起つたかといふと之に向つて文明を日本に吸收しやうといふ働きが起つた。文明の反抗では無い、文明の吸收だ。而して半世紀間に世界のあらゆる文明を日本が吸收した力はひどいものである。其吸收した力が現れて今日の日本の勃興となつたのである。此の如く日本といふ一つの身體、日本といふ一つの土地が如何なる種子でも蒔きさへすれば直ぐに發生する。發生すれば直ちに成長して花を咲き、實を結んで收穫する様になる。卽ち日本人が收穫するといふ同化の力といふ者は、何うして出來て居つたかといふと、日本には數千年の昔から印度や支那の大陸の文明が渡つて居つて日本の舊文明が既に成立つて居た。宗教も文學も、美術も政治も總べて大陸から來た、所で大陸に於ては衰へたが日本に於ては、何故に衰へぬかといふと、日

として、南北亞米利加にも、亞弗利加にも、濠洲にも、及び或は小亞細亞から印度から東洋にも來た。而して一たび文明の光の現はるゝや否や宛も霜か雪が消えるが如く、一等下つた文明を持つて居る所の國は大抵亡ぼされて仕舞ふ。然るに日本に一たび歐羅巴の文明が光輝を放つや否やどう云ふ活動が起つたかといふと之に向つて文明を日本に吸收しやうといふ働きが起つた。文明の反抗では無い、文明の吸收だ。而して半世紀間に世界のあらゆる文明を日本が吸收した力はひどいものである。其吸收した力が現れて今日の日本の勃興となつたのである。此の如く日本といふ一つの身體、日本といふ一つの土地が如何なる種子でも蒔きさへすれば直ぐに發生する。發生すれば直ちに成長して花を咲き、實を結んで收穫する様になる。卽ち日本人が收穫するといふ同化の力といふ者は、何うして出來て居つたかといふと、日本には數千年の昔から印度や支那の大陸の文明が渡つて居つて日本の舊文明が既に成立つて居た。宗教も文學も、美術も政治も總べて大陸から來た、所で大陸に於ては衰へたが日本に於ては、何故に衰へぬかといふと、日

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田、豊臣、徳川といふ様な天才を産み出した。その内でも最も微賤なのは豊太閤であらう。又織田でも徳川でも實はそれ程の家柄でも何でも無い。所謂一時零落して居たので、是が突然一國の政權を支配する様になつたのである。その織田、豊臣、徳川に隨伴して起つた英雄豪傑は、多くは極く詰らぬ名も無い様な者から忽然と起つた者である。是に於て貴族は矢張り平民的で、平民も矢張り貴族的になつたのである。此平民の内には、源氏の子孫もあれば平氏の子孫もあり、王侯貴族の血が土百姓、どうかすると土方の中にも混つて居る。此處だ、實にその變化の激しいのは。

そこでこの風が自から國民の性をなして來たのである。先づ弱き者を助け惡んで、強き者を抑へると云ふ義俠的の念が始終現はれて來て居る。そこからして一の武士道といふ者も成立つて來た。其方からして人の貴ぶこともチャンと定まつて來た。忠義を貴び、勇を貴び、義を貴ぶと云ふ風が、ズーッと現はれて來た。又其勇を貴び、義を貴ぶといふところから、人情即人の情けもズッと現はれ來たのである。弱き者を助け、弱き者を容めぬといふ人情もそこから來る。そこで武士は物の情けを知ることが肝要で、人情を知らなければ武士でないと云ふ事になつた。是が國民の性質をなして此方から國の風俗がズーッと組立てられ、是が國風をなして來たのである。是に於て小説の様なものでも皆その方に向つてズーッと組立てられて行く様になつた。

一體小説といふものは現在の人情を寫すことを主とするものである。そこで小説でも、勇を貴び義を貴び人情を重んじ強い者を抑へて弱い者を惡むといふ如き仕組の物が皆社會に持囃されたのである。それで是が又物語となり、軍談となり、それから復讐談となり、或は又人情談となる。さういふ様な關係を書くのでも、自ら其意味がズーッと現はれて居る。それから是等の小説が又ズーッと芝居の脚本となつて劇に仕組れる。又芝居で一種の脚本をうたふ淨瑠璃や、義太夫なども現れて來る。さうして一方には先に御話した物語以來段々變化した。講談、軍談、或は祭文、近來言ふ浪花節、その中の一部が薩摩琵琶となり、筑前琵琶等となつて居る。が、もとの起りは同一だ。淨瑠璃や義太夫や長講などは何から起つたかといふと、もと平家をうたつた

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して此人達はさういふ下級の地位に滿足して孜々營々と自分の產業を營んで居たか、而して此の如き下級の農工商といふ者が一朝一轉すると貴族武士等に讓らぬ性質をチャンと具へて居つたか、是が第一に解釋を要する點である。日本下級の平民に幾らか高尙なる貴族的性質を持つて居ると云ふ事はどうしても歐羅巴人の解釋に苦む處である。どうも日本の平民は平民でありながら武士的貴族的に高尙な性質を持つて居る。同時に日本の貴族武士は高尙な思想を持つて居るに拘らず、又平民的思想を持つて居る。貴族が平民的思想を持ち平民が貴族的思想を幾らか持つて居るといふことは是は恐らく歐羅巴の歷史に於て見出すことの出來ないことであらうと思ふ。何故にさういふ性質が起つたかといふ事が第一に研究すべき問題であるが、それは日本で戰國時代と稱へる暗黑時代に起つた者である。この時代はザット百有餘年も續いたのである。所謂室町時代と稱へる足利の末路である。その時代は日本全國が大亂であるから餘程古い名族や豪族が一朝にして潰れて仕舞ひ、又匹夫に起つて大諸侯になるものも少なくない。其新陳代謝榮枯盛衰の甚だしき事は實に朝に夕をはかられぬ。一體大きな諸侯となると澤山の武士を抱へて居るのが一朝亡びるとこの武士が浪人となる。浪人となれば、何か働いて生活しなければならぬ。そこで農業をやる、或は何か內職をやる、或は又商賣をやる、モ一層苦しくなれば勞働者にもなる。卽農工商の下級に落ちて仕舞ふのである。かくの如く落ちて働いて生活しては居るが、其氣象は先祖から養はれて遺傳的に來た所の高尙なる精神を具へ、忠義を貴び、勇氣を貴び、然諾を重んずるといふような氣象が矢張りその血の中に流れて居る。どんな賤しい仕事を仕樣とも、其の間の一點高尙な血が存在して居る。是が卽平民に貴族的思想の有る所以である。而して野武士の成り上り者、元より氏も系圖も持たない樣な者が一朝にして天才を現はすと大きな領地を取つて直ぐに大名になる。この成り上りの大名はもともと土百姓であるからその本を忘れぬ。そこで貴族に平民的の氣象が存在して居るのである。是の如き暗黑時代が、大凡百餘年も續いた。未だ其前も餘程古くから來て居るが最甚だしいのは足利の末路である。その大亂の極、所謂續

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の間を過渡期と稱へる、八幡太郎義家といふ樣な武人が現はれたのも此の時代である。舊封建は日本の地形が元來切れ切れでそこに多くの豪族が割據して居たことから起つたのである。この豪族の中には北から來た人種も居れば南から來た人種も居る。それが處々に割據して自から封建の勢をなし、それが王權の下に統一されるに至り、國造、縣主となし、帝室を中心として封建を形造つて居つたのである。然るに天智天皇に至り封建の制度を廢して仕舞つて郡縣の制度を布いた。歷史的に若くは學術的に新舊封建の區別などを論ずる事になれば種々の論がある。併しながら是はチョッと雜誌の僅かな範圍の內に論ずる事は困難である。それ故是等の事柄を詳しく調べようと思ふなら私の五十年史を讀むことを望むのである。五十年史は既にロンドンに於てもニューヨークに於ても出版されて居る。

そこで私の一つ談話を試みて見たいのは頗る通俗的に普通社會に存在して居る一二の事を擧げて而して新舊の別を談ずることである。この事は六ヶ敷しい理窟を言ふよりも却つて興味が有るかも知れぬと思ふ。それ故これから御話する事は平凡で又通俗的のものである。併ながら通俗的のものが頗る大切なる研究の材料になるものである。

先づ第一に日本の國民性が通俗に現はれて居る所の者を擧げて見ると文學とか或は種々の藝術とか云ふ樣な高尙な意味にあらずして殆ど社會全體の好む所喜ぶ所貴ぶ所が自然に風をなして居る。その一般に行はれて居るもの、力が暗々に社會の敎育をなして日本の國民性を段々養うて來て居る所の大なる力が始終そこに活動して居る。それは何であるかと言ふと先づ舊日本に於ては、敎育といふものは全く少數の貴族若くは武士といふ丈けの範圍に限られて、未だ Middle class（中等社會）には存在せぬことである。何處の國でも同じ事であるが、農、工、商、殊に商業などは賤しめられて居る時代がある。この時代には一般的の敎育は無い、その內に篤志の人が自分みづから學ぶといふことはあらうとも、是は誠に少數で國家政府といふものは決して之に敎育を與へぬのである。少數の貴族と武士が學ぶ時に無敎育で貴族武士等に賤しめられて居る商人、農、工若くは勞働者といふ如き者は何うして敎育されて居たか、何う

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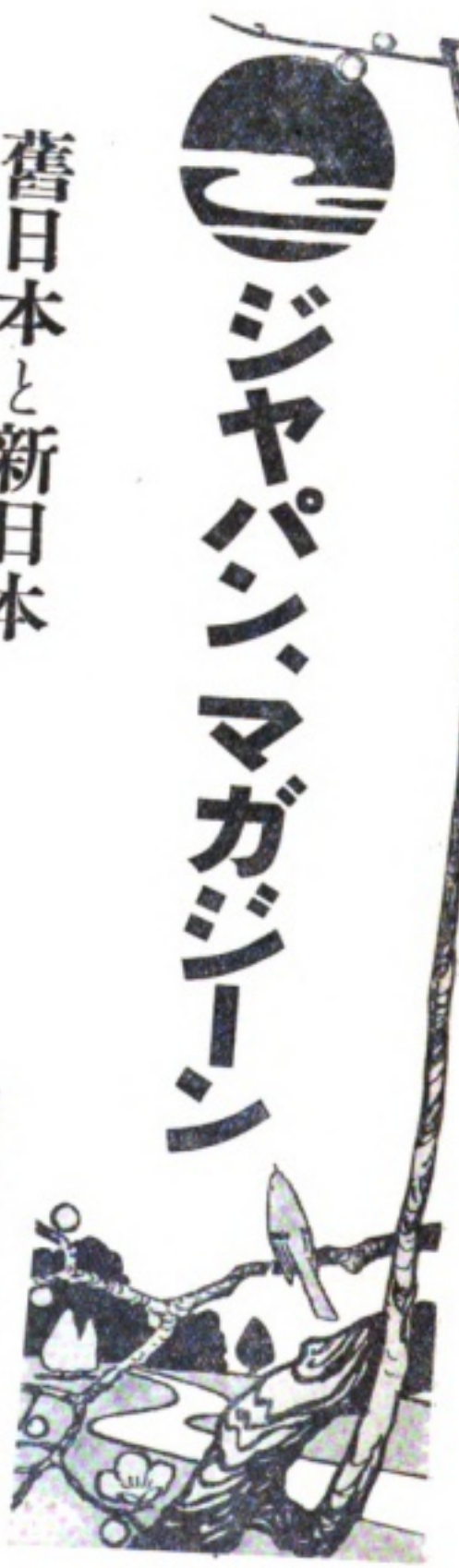

舊日本と新日本

伯爵　大隈重信君談
（文責在記者）

吾輩の著述にかゝる「五十年史」は既に賣出したが、非常な景氣である。昨日も外國から電信が來た。尤も北米合衆國の大統領や其他に進呈した分に就ては未だ何とも言つて來ないが、英國のキング・エドワルト、プリンス・ウエールス、プリンス・コンノート、外務大臣グレー、大藏大臣ジヨーヂ、それから今日では反對黨のチエンバレーン、ラングダウン、ロースベリー、といふ樣な前內閣の總理とか外務とか殖民大臣等の有力な紳士、其他批評家、學者、それから各國の國王、大統領などから挨拶がある。何でも餘程勢が好いやうだ。是に所謂新日本と舊日本といふ事がある。それは古代史から歷史的に極く簡單に日本の文明、若くは日本の社會上政治上その他總べての方面に渉つて二千五百年の事を僅かなページの內に約めた者である。而して現代の日本が今日現はるゝに至つたのは原因がなくして偶然に現はれた者では無い。必ず相當の原因がある。それ故何うしても今日の日本を說明かすためには、その原因を說く事が必要である、その原因を說くには先づ日本の Feudal system（封建）の事を言はねばならぬ。封建には舊封建と新封建とがある。日本は古代に封建があつたが、後に又新封建が起つた。そ

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ジヤパン、マガジーン　第二號

目次

舊日本と新日本　伯爵大隈重信

日本公債の沿革に就て　法學博士　男爵阪谷芳郎

阿雄太平洋博覽會實況　農商務省參事官　織田一

日本語の英譯難　文學博士　久米邦武

東京高等工業學校に就て　手島學校長の談

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